

Delicate shades for atom centre

UP to £1 million will be spent on redecorating a 20-year-old nuclear power station in Somerset to make it less conspicuous. The Hinkley Point A station is to have its glass walls replaced with plastic coloured aluminium painted a special shade of blue and "mushroom" to make it blend in with the Bristol Channel.

Committees opened up

A NEW era in access to local authority decision-making began this week. The Local Government (Access to Information) Act 1985 should allow admission to all council subcommittees, where decisions relevant to planning are often taken secretly. But councils can still declare certain items confidential.

Heritage funds

ENGLISH Heritage has tightened up the finance control in its marketing after revelations of lax practices prompted questions in the House of Commons. Environment minister Lord Elton said external and departmental auditors would continue to closely examine its finances.

Sydney style

AUSTRALIAN architect and town planner Philip Cox is to speak at the RIBA on Tuesday, April 15. Cox is a founder of the Sydney school of architecture. For details tel: 01-580 5333.

Leaks force poly repairs shut-down

PORTSMOUTH Polytechnic has evacuated its nine-storey computer centre while attempts are made to cure an 11-year-old water penetration problem.

The move was announced after a closed governors' meeting to discuss the safety of the Owen Luder building.

A statement issued after the meeting said the internal wall of the southern end of the building was to be taken down for inspection of the outer wall over Easter.

But the governors insisted that Hampshire county architects had given an assurance that the building was safe, and that

Planners dig in for hard battle against school cut moves

THE Government is facing a fierce conflict with the planning profession in its attempts to force through further education cuts.

Planners believe the National Advisory Body and University Grants Committee are recommending a substantial reduction in the intake of planning schools — it is thought that up to four

new had increased sharply, and in variety, and town planning had one of the lowest unemployment rates of any discipline.

The institute's headline opposition to Government plans is in stark contrast to the RIBA's record.

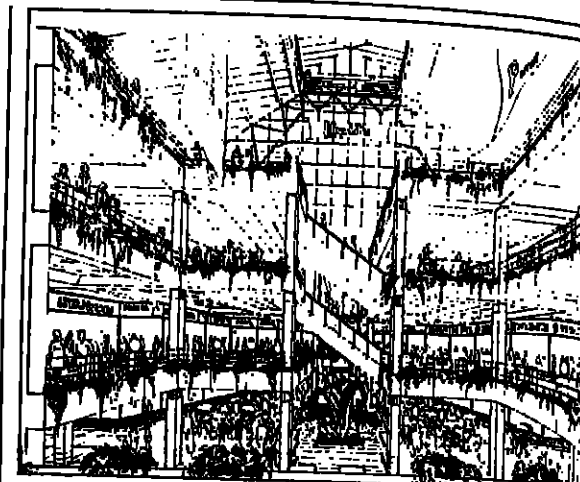
And instead of trying to work with the NAB and UGC working parties, the institute has drawn up its own alternative report, showing the case for more rather than less planners.

RTPI president George McDonic said planners were as much-needed as ever in traditional roles, plus new tasks "such as job creation, inner-city

programme work and countryside recreation management. The private sector is increasingly looking to planners to assist in achieving development objectives".

He added: "At a time when all political parties are stressing the need to protect and enhance Britain's environment, it makes no sense at all to reduce the number of young people being trained to become professional planners."

The institute has demanded that the Government working group should reveal its methodology and criteria for looking for cuts.



Camden centre objectors launch £10,000 study

A £10,000 study is to investigate the potential of a controversial site for providing new community facilities. The study of the Co-op site in Camden High Street was commissioned by Camden Town Area Committee after it unanimously condemned a Grogan Associates for a shopping centre. Grogan's scheme would retain the Co-op facade and comprise a multi-level plaza in the basement, shops, a restaurant, three cinemas and included in earlier proposals, and was described as "totally unnecessary". The CTAC, which is backed by the council's policy and resources, also commissioned a £25,000 survey of the site by Scott, Brown Turner were recently refused outline planning permission by the council.

Architectural & Construction BOOKSHOP

The books listed below are available through the Architectural & Construction Bookshop. A special service for readers provided by Morgan-Grampian Construction Press.

1. The Fireplace Book by Rosanna McDonald. A practical guide, encompassing both functional and aesthetic considerations, to fireplace design, maintenance and restoration. Price £10.45.

2. Landscape Detailing by Michael Littlewood. The long-awaited successor to "External Works Detailing Sheets". A new compendium of ready to use construction details for all elements of the built landscape. Price £10.45.

3. Hotel Planning and Design a guide for architects, interior designers and hotel executives by Walter A. Rutes and Richard H. Penner. Identifies the key opportunities in this field and analyses the planning and design criteria for nearly 30 different hotel types. Specialized and up-to-date guidance unavailable elsewhere. Price £29.50.

4. The Classical Orders of Architecture by Robert Chitham. Immaculate line drawings and informative captions explaining the origins, development and practical usage of all the classical architectural elements. Invaluable to designers and fascinating for their clients. Price £16.45.

5. The Architect's Guide to Fee Negotiations by Ray Moxley. Competitive fee tendering has now become a reality of architectural practice. This book sets out all the items that have to be negotiated at each stage. Price £16.50.

6. Construction Project Management using Small Computers by Glen Peters. As well as explaining the principles of project management this book explains how they can be applied on small computers and which particular systems are most suitable. Price £13.75.

7. Legal and Contractual Procedures for Architects by Bob Greenstreet. New edition of this popular reference work which gives concise and simple guidance through the legal and contractual mine of everyday architectural practice. Price £9.35.

8. Contractor's Claims: An Architect's Guide by David Chappell. Explains how to avoid situations which give rise to contractor's claims for delays or expenses, and how to deal with them when they do arise. Price £14.85.

9. Manual of Graphic Techniques 4 by Tom Porter and Sue Goodman. The latest volume in this series uses drawings to show every aspect of development and presentation of plans, from interiors to elevations, site sections to sectional perspectives. There are black and white photographs and line drawings throughout. Price £8.75.

10. How Architects Get Work by G. Golden. Existing practice, as well as those thinking of taking the plunge into setting up on their own, will find this book stimulating and lively reading. Price £9.85 (paperback), £15.35 (Cloth).

11. The Interior Design Workbook: A Job Record and Diary by David Fry. FSA, RIBA, FIDA considerable gap in providing interior designers, with a working tool which sets out all the stages of an interior design project. Price £9.85.

12. Specification 85 by David Martin. Eighty-second edition of this annual reference source for architects and specifiers in the construction industry. Volume 5 is a commissioned new volume devoted entirely to specification clauses. The six volume set is supplied in a library box. Price £57.50.

13. The Interior Design Workbook: A Job Record and Diary by David Fry. FSA, RIBA, FIDA considerable gap in providing interior designers, with a working tool which sets out all the stages of an interior design project. Price £9.85.

14. Handbook for Clerk of Works (Third Edition) by GIC Department of Architecture and Civic Design. This Third Edition provides step-by-step guidance on the carrying out of all the duties of the Clerk of Works. Price £10.95.

15. Professional Liability by Ray G. Written to advise, guide and warn architects of the dangers of negligence. Well researched and readable. Price £15.95.

16. Design Liability in the Construction Industry (Second edition) by J. Cornes. Includes extensive material on the law of professional negligence including the human after Pirelli. Price £19.00.

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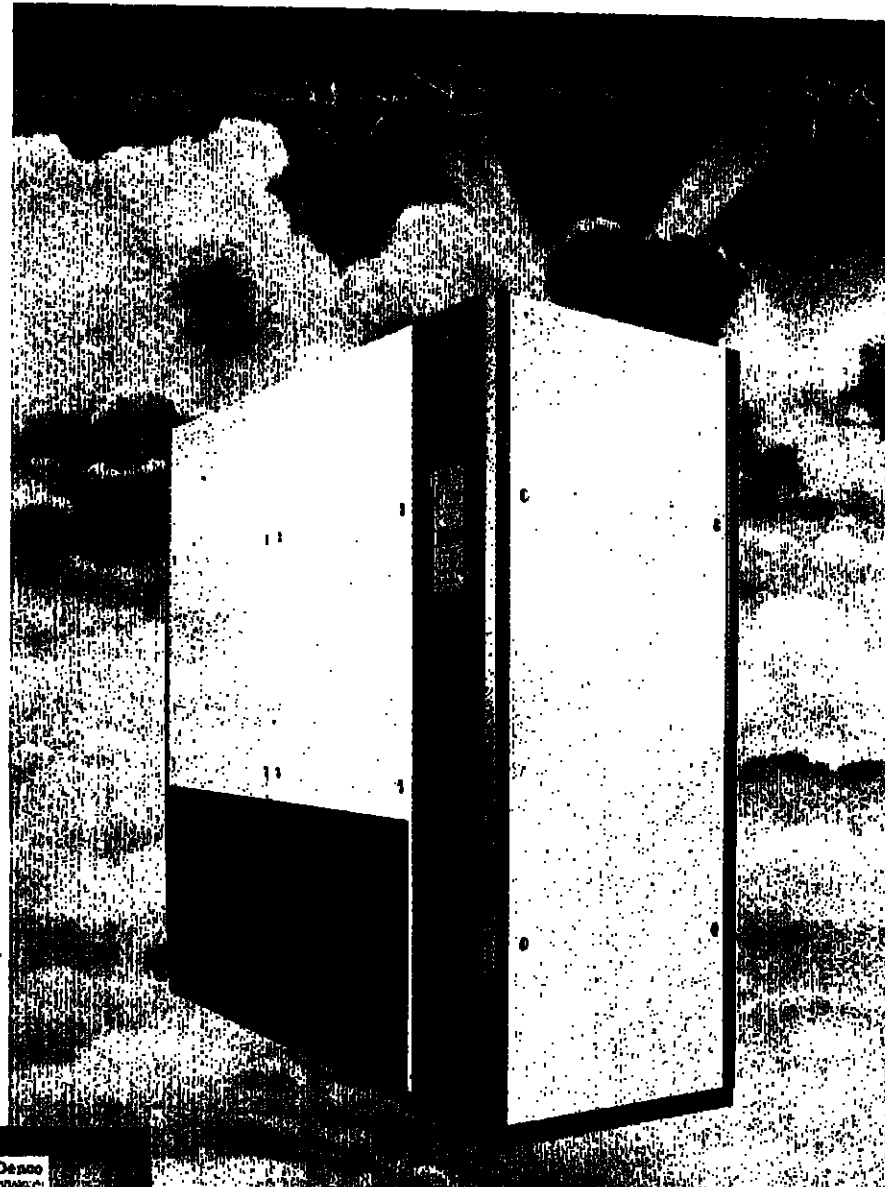
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Rostrum



"Zana", sculpture, Philadelphus, 1984. The bronze, aluminium, steel sculpture measures over 4 metres by 3 metres.

King of glass

American glass artist Ray King explained work at the RIBA. Ian Latham reports

TO coincide with the three-day conference on "Glass in the Environment" organised by the Crafts Council, the Royal College of Art and the RIBA, glass artist Ray King spoke in the Florence Hall on Tuesday.

A small exhibition and "Constellation", an installation in the magnificent stairwell, set the context for the discussion of his evolving work.

Born and still based in Philadelphia, 35-year-old King, trained in America and Britain, working initially in stained glass, but the limitations of installing and applying the materials and his increasing fascination in the physics of light led him to develop his ideas in a variety of forms, most of which come into the category of environmental installation.

Most of King's commissions come from the "1 per cent for art" programme which has been well established in the States for some years; it is doubtful whether his craft would be financially viable in this country.

Self promotion is clearly an important aspect of getting work and King exhibits his models and photographs of his pieces widely and has been active on several arts committees. But in addition to commissioned works he is now represented in several major collections, from the Corning Museum of Glass, to Best Products and the Victoria & Albert Museum in London.

King began to make independent hanging stained glass features mainly through a lack of commissions — they had no fixed context and had to be moved around for exhibitions, and this seems to have inspired a sculptural side to his art. He moved on to use sheet metal — usually brightly coloured anodised aluminium bent and welded into shapes that seem to derive from 30s and 50s imagery and science fiction in a Spielberg. While these forms are sometimes less than elegant in themselves, it is the shadows they cast, the light source they contain and the mirrors, prisms, lenses and apertures they support that is more important.

King's interest is in the changing nature of the light brought about by his pieces; he describes them as "breathing". His most dramatic in this respect is for the courthouse in San Jose, California, brought in to "stained glass". King is fascinated by the sunshade that struck the centre of the composition and he suggested an array of prisms set on the structure to divert refracted light into the corridors and rooms, creating a changing spectrum effect is apparently very successful and popular with building's users, demonstrating how such an installation directly enhances rather than distracts from the architecture.

At Orlando International Airport in Florida King completed "Light Salt", a sculpture of articulated metal rods that hold lenses and prisms to send spectra up to illuminate the concourse. Because of the intense heat that radiates from the south-facing wall, glass prepared in sulphuric acid coats were applied to aluminium; such innovation sets King in a situation to his tech art where in which his models find its most appropriate comfortable setting.

It was the realisation of years back that his work had been subconsciously inspired by the aurora borealis — the fantastic polar light phenomenon caused by swirling gases in earth's magnetic field — "stunned and excited". From that time his work has had more purpose.

King is now completing his first double installation, a huge chandelier and a stained glass window which allows for some cross referencing between pieces. As King is set to move of his 700sq ft studio house of 15,000sq ft space, and continues to receive more commissions, we look forward to dramatic developments in his work as a true architectural sculptor.

"Constellations: Works in metal, 1980-86 by Ray King" continues on the second floor of the RIBA until May 2.

Architect wins case against council

THE Ombudsman has told East Herts District Council to apologise to an architect after finding its planners guilty of maladministration.

At issue was a scheme for putting a small block of flats on a site in Windsor Drive, Hertford. The council said a proposal by John Davison Andrew Sherlock Partnership for 10 flats was over-development and only eight were acceptable — but then later allowed a very similar proposal for 10 flats after the site had been sold on.

John Davison, who was part of the development company as well as the architect, complained to the council and its planning director, Robin Beecham, but gained little satisfaction. He took it to the Ombudsman claiming recompense for the loss of development value and for damage to his professional credibility.

This week he claimed "a pyrrhic victory. The Ombudsman seems to accept the fact that the council was wrong and ought to apologise to the architects, but has not asked the council to pay any compensation".

Davison said his Walton Road Development Company sold off the site at a profit for £90,000, but estimated it would have been worth at least £112,000 with the greater permission. Indeed, the site has since been sold on again, with the sellers asking £135,000.

The Ombudsman appears to have taken the view that 10 flats was over-development, and the permitted scheme was open to the same criticisms as the earlier rejected one.

Davison said the developers may take further action in search of compensation.

"The really galling thing about the very similar scheme that was passed is that it was not even drawn up by architects, but technicians," he said.

Tory inner-city policy under fire

THE Town & Country Planning Association has launched a new attack on the Government's policies for the inner cities.

In a report called *Whose Responsibility?* to be issued next week, the TCPA calls for a new planning strategy to answer local needs, devolution of power to local authorities and community agencies, more encouragement for self-build and more Government money for the inner cities.

The report is the result of a year's work by a committee chaired by John Harwood, chief executive of Lewisham council.

Meanwhile the TCPA's director, David Hall, has attacked the British Waterways Board plans for the Limehouse Basin in London's Docklands.

The scheme — designed by Seifert for BWB and Hunting Gate — was given the go-ahead by environment secretary Patrick Jenkin in August 1985 during his last week in office.

But a petition drawn up by the Limehouse Development Group, to be launched later this month, will forward an alternative scheme and says the "Lime-

house basin could be a truly exceptional place to live, work and visit".

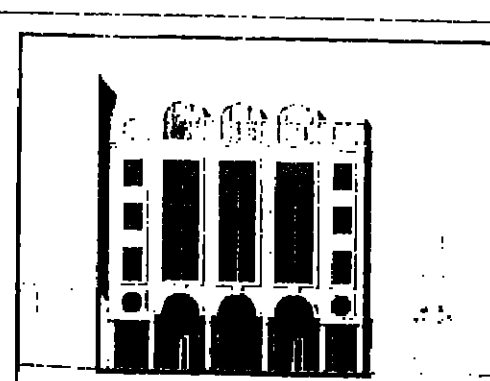
Hall has called on the board "not to make any further commitments before they have seen the Limehouse petition". He calls approval of the Seifert development "a tragically wrong decision".

Hampton plan 'potty'

THE charred timbers in the fire-damaged south wing of Hampton Court should be preserved for public view — or there should be a modern insertion, according to architects Cedric Price and Michael Manser respectively.

But Save described Price's idea as "rather potty", while Ashley Barker of English Heritage said it was vital to hang on to a great master's original design and intention where works of art were involved.

News



Terry urged to help fight Birmingham Hyatt plan

CONSERVATIONISTS want leading classical revivalist Quinlan Terry to design an alternative to the 30-storey glass hotel planned by Hyatt for the centre of Birmingham. Bill Brookes, secretary of the conservation association for the neighbouring Canal Street Basin, called for Terry to be commissioned in a letter to city planning officer Graham Shayler.

Brookes slammed the Renton Howard Wood Levin design for its "excessive height" and "unsympathetic design", claiming

claims about glare from the tower and that it would cause wind problems.

"It will naturally cause some glare and draughts, but an environmental study carried out by Bristol University concluded there would be no adverse effects," he said.

Saunders added that the company hoped to receive planning permission within eight weeks.

But Brookes is confident that conservationists will at least force some redesign.

He said they had support from some members of the

planning committee, the Victorian Society, the Canal Society and the British Waterways Board.

Environment secretary Kenneth Baker this week confirmed compulsory purchase orders for 10ha of land needed for the convention centre.

Spotlisted hq to be demolished

F P Bennett & Son have won permission to demolish a listed Victorian drill hall by agreeing to use the original structural framework in a new scheme 400 yards away.

Developer Speyhawk wanted to replace the headquarters of the London Scottish Regiment in Buckingham Gate, Victoria, with a 3,000sq m office scheme (right) selecting T P Bennett as architects.

Then in the second half of the deal, it planned to move the regiment to a new headquarters at Horseferry Road, using a new classical elevation by the practice's Christina Hadfield (left).

But last August, the original drill hall at Buckingham Gate was spot listed (Grade II) on account of its ingenious suspended structure, which hangs floors from decorated roof trusses to provide a column-free area.

Listed building consent was obtained by agreeing to use the original framework in the same way as it is used in the Victorian building, which is currently being demolished.

The new drill hall will be at the back of the building pictured here, which includes some 2,250sq m of floor space.

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News

Members face clear choice of hopefuls to RIBA Council

RIBA members face a crucial decision this month in deciding which way to vote in the coming council elections.

The 14 architects standing for the six national council seats are offering a range of standpoints to rival that of the Fulham by-election.

The key issues to split the most prominent candidates would appear to be their connections with existing RIBA policy-making.

Six of the candidates - enough to take all the seats - are currently prominent members of council, with responsibility for backing the policies and recent performance of the institute. These are Bill Allen, Raymond Andrews, Alan Groves, Clifford Lansley, Fred Roche and Douglas Stephen.

Against that performance are ranged clearly outspoken critics such as influential academic Peter Cook, David Rock of Rock Townsend, and Huddersfield school head Tony Forward.

They argue for radical changes in the RIBA approach, with Cook seeking to further a national links and links between architects and education, Rock calling for a haul of the institute's structure to produce firm policies on administration, and Forward calling for radical reform particularly of education.

Essex county architect A. Willis joins with this concept the institute's handling of education and wants to win over disenchanted with the RIBA. Salaried Architects Co. candidate Peter Hegan, believes the institute should better led, with the "opinion of younger architects".

Thompson also stands as independent salaried architect but as a member of BDP has a large group to represent similar employees. David Hutchison, of the son Locke and Monk, gives manifesto in a 118-word sentence advocating "communist enthusiasm, excellence, joy". But Stephen Mann, Guildford and Scott Brown & Turner, takes the positive viewpoint, representing a successor body to the RIBA, standing for the Register of Architects Salaried Employment.

Burrol Foley Associates have produced an outline plan for an arts, arts and leisure facilities in Lewisham, south London. Their clients are The Other Cinema, for whom they designed the Cinema, which was set-up in central London with help from the London Council.

The development has been proposed as part of the "town centre support package" to be launched on April 28.

This will be a proposal by Lewisham council and local interests for a year programme aimed at enhancing the town's business and leisure life.

Baker orders end to Oxford's sprawl

CAMPAIGNERS to stop the sprawl of Oxford's victory in their battle to prevent more development.

Environment secretary Kenneth Baker has directed that there should be no increase in housing in the city, although he will allow a slight increase in the county as a whole, up from 38,000 to 40,700 for the period from 1981 to 1996. This falls far short of housebuilders' demands.

These modifications to the structure plan were welcomed by Lord Bullock, leader of the main group opposing further development. He said Baker's decision should protect the city and its boundaries against insensitive development. But the city council fears the control will accelerate industrial decline and the area's housing problem.

● The housing crisis in Oxford comes in for debate, meeting organised by the Oxford Bridge Forum for the Construction Industry next Monday. This follows recent public about workers forced to leave homes. The discussion is Robinson College, April 14, Monday, April 14, 1986. Wyndham Thomas, with a housing manager David and John Holroyd of the Oxford Building Society.

Trust events

THE Civic Trust is organising its second Environment Week from May 3 to 11, with events planned around the country to promote the development of amenity societies.

DoE blocks £8m aid to Roundhouse

LONDON'S Roundhouse arts centre is fighting for its life after an £8 million GLC grant was blocked by environment secretary Kenneth Baker.

It now looks certain that the third and most expensive option recommended by Richard Rogers and Thompson Sizemore will not go ahead.

Richard Sumner, one of the directors of the board of trustees, told BD that the DoE decision was a "disaster".

"If the House of Lords decide in our favour we will have a much stronger case, but in the meantime we are seeking urgent meetings with the arts ministers," he said.

Builders face extinction

MASTER builders could die out as a result of trends towards self-employment and labour-only subcontracting, according to the Federation of Master Builders.

President Charles Fisk this week said changes in the structure of the building industry could undermine the role of master builders in providing training.

Making most of exhibitions

HOW architects taking stands at exhibitions can make the most of the opportunity is the subject of a lunchtime seminar at the Design Council on April 16.

It is being organised by Truemist, the company responsible for this year's Architects exhibition, and chaired by Peter Murray. Invitations from Steven Fox, Truemist Professional Exhibitions, tel: 01-749 9531.

Northern highlights

ABERDEEN is the venue for the Royal Incorporation of Architects in Scotland's annual convention from May 8 to 10.

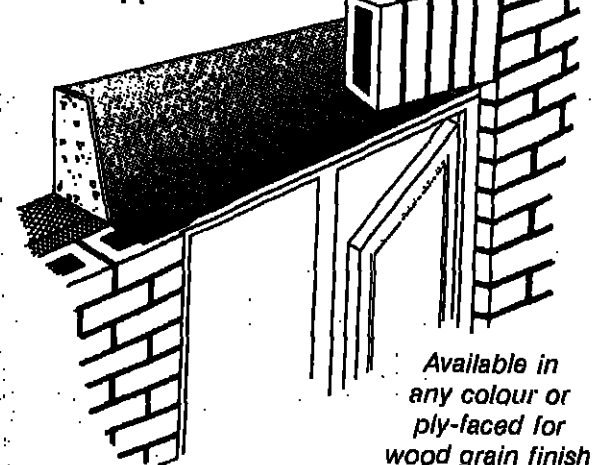
Main speaker will be Italian architect and designer Vico Magistretti, with overseas contributions also from Karla Kowalski and Michael Szyzkowitz on Expressionist trends in Austrian architecture.

Closer to home, there will be lectures by recent winners of RIAS competitions, discussion of community architecture and of the relevance of the past to the future. The convention party is at Elphinstone Hall.

For further details, ring Sandy Donaldson, 031-229 7205.

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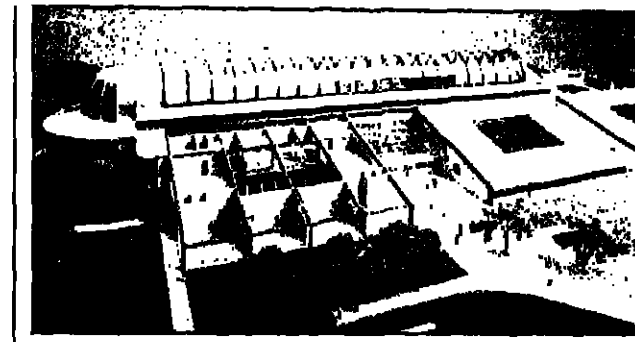
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News



Huddersfield schools are looking to the future with a new design intended to bring in the general public while repelling vandals. A team at the county's council's architects department has come up with a £6.1m school for 1,200 pupils in the 11-16 age group. Later it can be extended to 1,500 places.

Pupils at North Bransholme Comprehensive, Hull, will share their library, meeting rooms, tea rooms, multi-gym, sports hall and changing rooms with the public after school hours. The design team, under county architect Peter Dale, hopes it has created an environment pupils "actually wish to attend".

It is hoped that the building's users will feel it belongs to them, so that vandalism is discouraged. Nevertheless, the school incorporates extensive vandal-proofing including the use of a metal sheet roof rather than tiles, which "can easily be turned into missiles".

Energy efficiency has also been a priority, with solar heated air from the hall vault ducted into the heating system. Work starts in July, with completion scheduled for August 1988.

New trust moves to protect GLC's Covent Garden land

NEGOTIATIONS are going on between the London Residuary Body and a new property trust which aims to keep key areas of Covent Garden out of the hands of developers.

The LRB has given first refusal on buying up the former Greater London Council's 10 per cent property holding in the area to the new Covent Garden Trust, instead of lumping it with the rest of its "sale of the

century" of former GLC land and buildings. Leading figures in the new organisation involve many who fought in the 1970s to thwart comprehensive office development plans for the former fruit and vegetable market.

The trust is made up of representatives of the Covent Garden Community Association and the Covent Garden Forum. Its board will include members from Westminster and Camden councils, and also public figures such as former Tory minister Sir Geoffrey Rippon. It has six months to draw up its offer for the LRB.

Architect Jim Monaghan, of the CGCA, said the trust hoped the "social desirability" of the area might encourage the LRB to diverge from a purely financial consideration of offers. The fear is that developers bidding for parts of the site will be able to put in higher offers.

Since the GLC's demise two large schemes have been resubmitted to Camden and Westminster for approval for sites owned by the Mercer's Company.

They are both for luxury offices, shops and a limited number of flats on two different sites bounded by Long Acre, Neal Street, Shelton Street and Langley Street. The architects are Chapman Taylor and GMW.

The CGCA is worried that schemes that had been thrown out by the GLC - including the Moss Row development in New Row - will go through.

Although Camden and Westminster have agreed to form a joint consultative committee for Covent Garden, Westminster does not want it to have any statutory powers. Final control will rest with the DoE.

By Amanda Bailleur

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Retail park to replace Orlit estate

BRACKNELL council has lined up architects Scott Brownrigg & Turner for redevelopment of the Skimped Hill Estate in the town centre.

The council is proposing to demolish the post-war council estate to make way for a 6.4ha "retail park".

An earlier report by consultants Michael Dyson said the 50 Orlit homes were some of the best in the country and would only cost between £25,000 and £27,000 each to give them another 15 to 20 years of life.

Indoor centre

TAMESIDE council is drawing up a development brief for a 25,000sq m shopping development in the centre of Ashton-under-Lyne.

An architect/developer competition is likely and will centre around a major indoor quality shopping centre, said the estate's office.

By Amanda Bailleur

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Pilot estate scheme progresses

THE first phase of an innovative scheme to revive a huge estate in Clydebank has been completed by the Scottish Special Housing Association.

The opening of the converted and modernised block of flats at 300 Fairley Road marks the first step in a wide-ranging strategy to overcome the environmental problems of the 2,400-home Fairley estate.

The SSHA claims to have "broken the mould" in its approach to redesigning the estate, which consists of a variety of standard house types built between 1951 and 1958 to replace bombed tenements.

Extensive surveying of tenants' needs has enabled the association to convert houses to new units more precisely adapted to particular users.

SSHA chairman Derek Mahon called for the lessons of the work being carried out to be extended "to solve the problem of the mismatch between the present housing stock and housing need, which is one of the major problems of public-sector housing".

Davies deal

DAVID Davies Associates have been commissioned to refurbish the mezzanine floor of the Design Centre.

The project is scheduled for completion in September as part of a larger refurbishment of the centre by the Design Council.



Trust switches tactics in new bid to rebuild Globe

PLANS are being drawn up for a new museum on London's South Bank as part of the latest developments in the long-running saga of the project to recreate Shakespeare's Globe Theatre.

The Shakespeare Globe Trust is looking at transforming its present base and small museum at Bear Gardens to gain more attention and funds for the main scheme.

Pentagram's Theo Crosby, who drew up the £12 million new Globe Theatre complex design, is likely to work with the scheme's originator, actor-producer Sam Wanamaker, on the museum design.

The plan is for a centre costing up to £1 million to be converted

from warehouses on Bear Gardens, next to the site earmarked for the Globe. The museum will tell the story of the Globe, Shakespeare and the Bankside area.

It will be built as a straightforward commercial project,

using loan finance, but with a projected take-off of profits for the Globe fighting fund.

This project reverses the original idea for developing the site, in which the museum would have come after the theatre.

But the continuing obstruction of Southwark council to any idea of the theatre on the largely council-owned land has

driven Wanamaker and his team to the new approach.

They have had a presence on the site in the shape of a small museum and office for 14 years, but since the council swung to Labour control in 1982 they have been out of favour.

Only recently the council voted that it was "in principle" opposed to the Globe Theatre and determined to see housing go on the site.

But Globe Theatre Trust administrator Diana Devlin this week dismissed this attitude as "ridiculous".

"The council cannot begin to think of finding funds for such a project until the 1990s, and have a great many other more suitable sites and repair work to find funds for first," she said.

The trust hopes the council elections next month may oust some of its opponents. The Pro-Globe Alliance and Tory candidates are expected to use the project as an election issue.

The battle is expected to reach the High Court in June, with Wanamaker suing the council and Derno, the proposed developer of the 1982 office-funded scheme. Derno, in turn, is suing the council for breaking the contract to sell the land.

The latest council discussion of the scheme was prompted by consideration of a revised Globe scheme, to include provision for a housing association development. But councillors' objections to any compromise meant the proposal was voted out.

Canute complex well on course

Cowell, Matthews, Hulton Partnership's Canute shopping and leisure complex in Southampton is well on course for completion by the end of July.

The 6,000sq m scheme includes shops, studio, bar, cinema, restaurant, food court and market stalls on the city's waterfront alongside the Ocean Terrace, the Canute queens used to berth.

The development, for Hulton Partnership's Canute Developments, is part of the 28th Ocean Village which will include a marina, shopping, houses and a bowling green where King Canute is alleged to have

Managers launch new group

A PROFESSIONAL association aiming to give commercial premises a new lease of life was launched last week.

The Association of Property Managers' council is BBC Television's head of operations Derek H as chairman and Frank partner in DEG.

At the launch, Butler, typical senior facilities could administer a worth more than £50m. They needed knowledge, property management, a lecture, construction, technology and safety.

The association has more than 100 members and programme of meetings planned for the rest of the year. Details from L R Hux, 01-440 1765.

Newcastle in move to sell off failed flat block

NEWCASTLE City Council is trying to sell off one of its notorious "scissor" blocks, which it has described as "disorientating and depressing" and "miserable".

Three of four Bison wall-frame blocks have already been demolished, but now the DoE has requested that Newcastle advertise the flats on the open market if they are to continue receiving Government loan subsidy.

"A bit of bargaining is going on," said a DoE spokesman.

"We are waiting for the local authority to do a bit more ground work."

But a report by Newcastle housing committee strongly condemns the Bison system flats, which were built in 1969 as part of the redevelopment of the centre of Walker.

The report says: "It is not possible to say with any certainty that if a lot of money was spent on improving and recti-

fying all the problems that they would then be successful in housing terms."

Designed as family maisonettes, it quickly became obvious that their design made them unsuitable for family occupation. By 1974 all children had been moved out.

The stacking arrangement of the blocks means that each flat has one set of neighbours on the bedroom side of the blocks and a different set on the living room side. In each case neighbours can live above, below or at the side.

This, the report says, "reduces possibilities for normal friendly relations with neighbours".

The flats also have severe structural problems, unsatisfactory ventilation systems, and noise problems. The report says the problem of structure-borne noise is inherent to the building and would never be possible to cut out.

The council decided on a demolition option after a rapid feasibility study ruled out the possibility of conversion to single person accommodation.

Riot area leader to seek Arcuk help

A BRISTOL community group is threatening to bring new complaints of incompetence to Arcuk over alleged faults in a £555,000 community centre.

Kuumba Balogun, chairman of the St Paul's Community Association, has already tried to get Arcuk to investigate the architects department of Avon County Council, which designed the centre, but was told complaints could only be brought against individuals.

Balogun said he is now preparing affidavits against two named members of the architects department and describes money invested in the community building as a "scandalous waste".

He is also questioning more than £77,000 paid in professional fees.

A formal complaint has been made to the district auditor. The association says it wants an independent inquiry into the history of the centre, completed two years ago. This follows an investigation by the county council which said the building was unsuitable mainly because of changing requirements on the part of the residents.

City gets a hand

MOXLEY Jenner have designed an £8 million scheme proposed to regenerate a run-down inner city area of Bristol.

The UK Housing Trust bought the land from Avon council after four years of negotiation. A subsidiary, Kingdonwide, has commissioned Moxley Jenner.

New Fountainheads

BRITAIN's fountains are to get their own conservation group, headed by the Prince of Wales.

The prince has agreed to be president of The Fountain Society, which will be formally launched at the end of the month.

It aims to involve not only protecting and restoring existing fountains, but developing new ones.

The group has already surveyed fountains in central London, and drawn up proposals for new sites.

Similar surveys and recommendations are planned around the country.

Further details are available from The Fountain Society, 16 Gayfere Street, Westminster, London SW1.

Mandarin shuffle at the DoE

MAJOR reshuffles of mandarins have been taking place at the DoE.

Sir Peter Harrop, second permanent secretary, has retired at 60 after being one of the chief officials responsible for implementing and developing Government housing, construction and environmental policies in recent years. Permanent secretary Terry Helsar, the DoE's top officer, is to become the department's sole accounting officer.

Moving up the ladder is Peter Owen, 45, who becomes deputy secretary responsible for housing and construction.

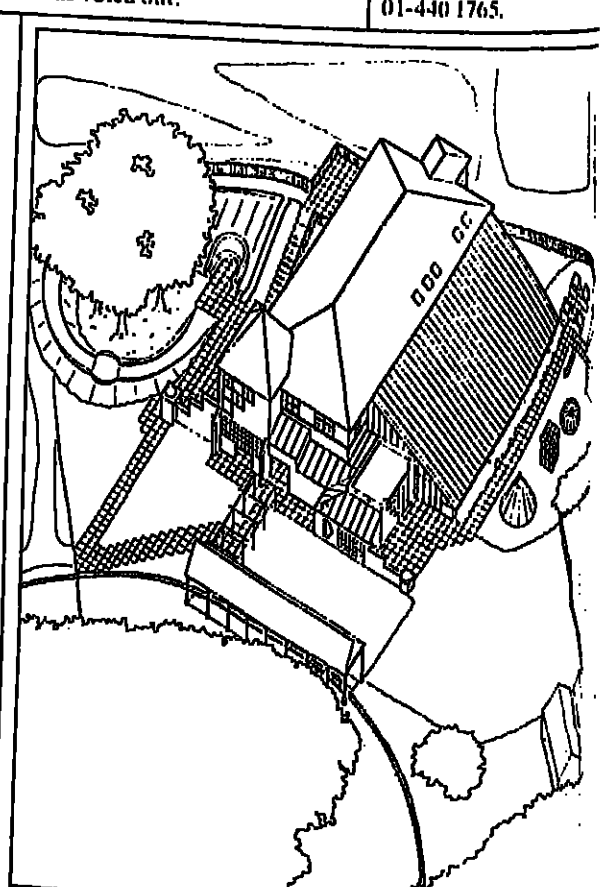
Bath tickets

TICKETS for the Georgian Group's symposium in Bath next week on designing new buildings for historic cities are available for £20 from the group, tel: 01-377 1722.

Farm controls

NEW controls on the siting of farm and forestry buildings and roads in national parks have been announced by the DoE.

The powers, which are already in use in three national parks, will supplement existing rules on the design and appearance of buildings.



Hospital play space

Queen Mary's Hospital at Carshalton will be the first hospital in England to have a play and activity centre aimed specifically at helping younger in-patients. It opens its Radio Lollipop Day centre in spring 1987.

Designed by architects Stone & Turner, and funded through the Radio Lollipop, the £150,000 centre is planned around existing land donated by the local health authority, which have been extended and landscaped to inspire the imagination of young children in hospital.

The play area is carefully constructed to stimulate the five senses and enable children to join in specialised play therapy aimed at dispelling loneliness and isolation when cut off from the family.

ICA mounts debate series

CRITICAL debates questioning the new awareness of design, the economy and the community are being mounted at the Institute of Contemporary Arts in London next month.

The three-lecture series "Design and its critics" kicks off on May 8 with Nato founder and lecturer Nigel Coates joining Rodney Fitch and lecturer of the feminist architectural group Matrix, for a discussion of "Design, the City and the Street", chaired by John Thackara.

On May 15 the products and users of design will be examined by designer Daniel Libeskind, Christopher Jones, Erica Carter and writer John York.

Pentagram senior partner Kenneth Coates chairs the May 22 discussion of design, Government policy at which industry minister John Birt is expected to attend. Details from the ICA, The Mall, London W1. Tel: 01-930 0493.

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Foster's ultimate banking parlour

WHETHER it is the eighth wonder of the world, a folly on unheard of scale or possibly both, the most remarkable thing about Norman Foster's Hongkong Bank building, opened officially this week, is that it has come through the thick and thin of the colony's recent economic and political crises.

Foster's heart-felt comments in the final episode of "Architecture at the Crossroads" on the difficulties of bringing any building project to fruition were as much a reference to this, one would think, as to the abortive headquarters for the BBC.

However much chagrin that has caused, the vote of confidence of those who have seen the bank building must outweigh it. For this building is a heroic achievement in terms of the use of technology, of the testing of materials and designs, and the persistence with which all involved have pursued it.

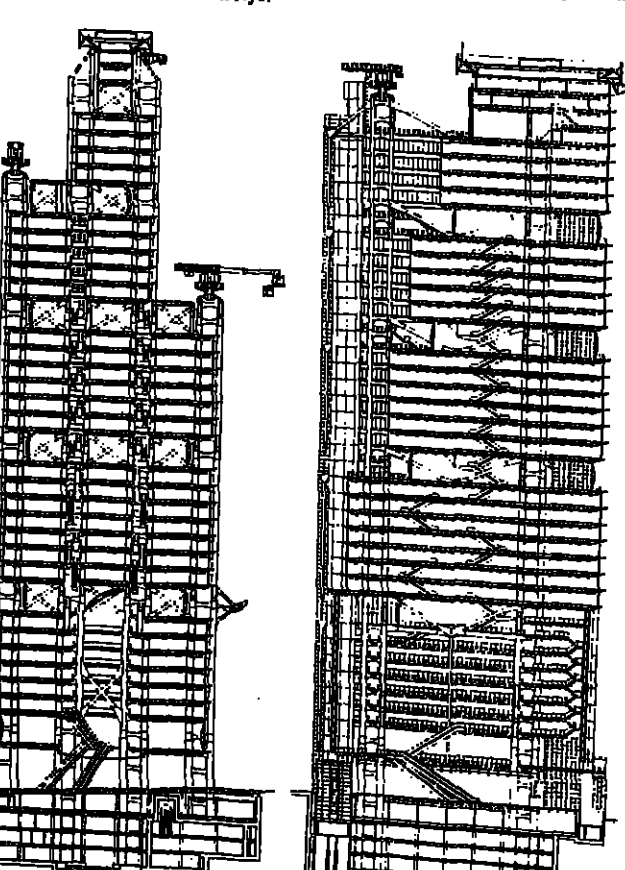
The story is all the more remarkable since, as Martin Pawley pointed out in the *Guardian*, Foster had never built above three storeys. His first tower comprises 180m, designed using the principles of lightweight suspension bridge technology, whereby the structure is hung from eight "masts". At each of five levels through the building, these masts support a suspension truss which occupies a double-height space. It is these

View from Kowloon to Hong Kong Island.



One of the naturally-lit plaza-level lift lobbies.

The 52m banking hall atrium can be viewed through the glass "underbelly" from the plaza below. Photo: John Nye.



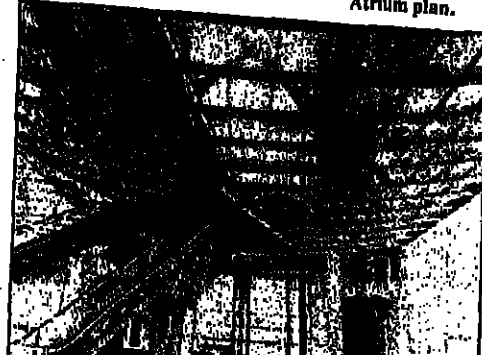
Main banking hall plan.

North/south section.



Eight of these mast towers rise to the top of the structure. Each comprises four hollow tubes.

East/west section.



The entrance to the bank from the public plaza is via the escalator. Photo: Ian Lambot.

Atrium plan.

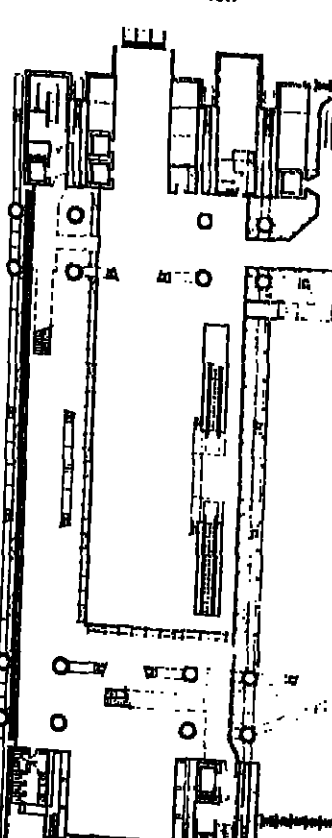


A section of the main banking hall at level three. Photo: Leong Ka Tai.

Exterior view. The building comprises three bays. Photo: Ian Lambot.



Interior at ground level showing towers. Photo: Ian Lambot.



which act like bridges, each supporting weight of up to eight concrete floors by balance weight against the pre-service modules, thus stiffens on either side building.

The result is a striking and free interior so below, tech architects, of whom is now the supreme case.

The technology itself has been widely reported, cooling system based on ing sea water on a massive under the building, 400 scoops (480 computer programmed mirrors with timetables) which deliver light into the banking atrium and public plaza.

more modest scale the comprise a Foster special chiding is a specially modular aluminium wall system in shades of metallic silver; the addition is custom design.

So has the bank got its HK\$5 billion (over £500 million)? It has been given what it asked: "best bank building in the world", and the 1,500 employees who work in the complex will double.

Whatever history the wisdom of the project verdict on Foster's achievement can only be a triumph which justifies the debate in this country withering perspective.

Architects: Foster Associates; structural engineers: Ove Arup & Partners; mechanical and electrical engineers: J. Roger Powell & Partners; quantity surveyors: Leighton & Nicholson; civil engineer: John Latham; joint venture: Principal Architects; structural steelwork: Steel Corporation/Dorman; joint venture: Cladding and walling: Cladding Products; modules: TMI/Consent (UK).

Infill

The professional apprenticeship

WHEN the student numbers problem has been resolved and which architecture schools shall survive has been finally decided there will still be the problem of what to learn and how to teach it. For the central system of architectural education will not simply be smaller, it will be quite different.

The most significant way the new will differ from the old will be in the way it tries to deal with design.

Traditionally the design of buildings was learned by doing: in the office of a practitioner, by personal demonstration — the professional man's apprenticeship. The post-war concern of the RIBA to make architectural education more academic did not significantly alter this.

Studio demonstration remained the basic method of teaching. The Oxford conference merely centralised it within a national system.

The knock-on effect of NAB is about to reverse this arrangement and send design apprenticeship back to where it came from. Not as a conscious decision, but the inevitable result of two powerful pressures: financial cost and educational management.

The essence of studio demonstration is that it is personal — face-to-face dialogue; the larger the numbers involved, the less satisfactory the interaction between the parties. So the first part of the cost equation is obvious.

Studio teaching is very lavish in the most expensive commodity of all, individual man-hours. Naturally, in the cost-conscious future, it will be an area for immediate review.

But it is not merely the simple economics of unit cost that makes design a financial problem. The basis of all successful accounting is a predictable relationship between what is spent to the task performed. That is why, if they can avoid it, sensible businessmen never innovate. They only deal in the results.

The significant part of the education cost factor must be the ability to directly relate money to performance. What is taught must be measurable; specific resources to defined aims. This need for predictable performance is not confined to money. Like their financial colleagues the managers of the new education will also need defined units of educational account with which to operate.

In the future any state-funded design education will be based on the building industry as a whole and therefore designed to appeal to the widest possible range of skills and people. A basic aim of any large organisation must be to establish accountability between its various parts.

So that parity can exist across the system — between its interchangeable modules of study — predictable aims linked to defined resources are essential. Timetabled lecture periods dealing with basic skills and useful information directly applicable on an industry-wide basis will be the organisational ideal. All parts of the system will inevitably tend towards this pattern.

The intractable problem in the future for subjects like

Ken Appleby argues that economies in the architectural education system could lead to a return to the basics.

architecture or music or art will not be primarily that they are expensive but that what they deal in is difficult to quantify, both in terms of money and subject matter.

In design, studio teaching exacerbates this. It emphasises the individual; the student learns from his colleagues but above all by example, from a mentor. The master demonstrates his skill. This, by definition, particularly his own — otherwise you could read about it or have it explained at second hand — and inevitably delivered at his own pace.

Thus good studio teaching combines evolving and therefore unpredictable technical solutions to a person-to-person — time-consuming — method. Within a system which not only has to be cost-conscious but industrially useful its days must be numbered.

With hindsight it is easy now to see that the real legacy of the Oxford conference was not so much to make architecture an academic subject but, by bringing it wholly into higher education, to relate it more closely to the methods of mass learning. When jobs and money were plentiful the consequences of this were never tested. Under the pressure of reduced resources — and therefore their more defined disposal — NAB is about to correct that omission.

For, if both the accountants and the educational managers come together in finding design and especially studio demonstration difficult to deal with, we are unlikely to see much of either in whatever system evolves in the future.

A closer relationship with industry is likely to mean not more imitation practice but less. Claiming how closely their course approximates to the real world is unlikely to be much of a survival strategy for confused academics. In the future the reality of practice will be demonstrated where it happens, as it was before.

Schools within the central system will inevitably concern themselves more and more with clearly assessable and recognisable cost-effective skills: the building industry equivalent of the three R's — say, construction, management and the history of styles.

Design will go back to the only place where it can be economically learned and tested, in practice, within some form of apprenticeship. Judgments on its quality will be left to the taste of the market in the short term and the verdict of history in the long.

'If both the accountants and the educational managers come together in finding design and especially studio demonstration difficult to deal with, we are unlikely to see much of either in whatever system evolves in the future'

No room for sentiment

IT has become increasingly anomalous for architects to buy their professional indemnity insurance on the basis of sentiment rather than self-protection.

For many years the Architects Benevolent Society enjoyed the benefits of offering an insurance service with the marketing carrot that by using it, you were also helping some older member of the profession fallen on hard times. Now, however, the business of liability is too important for that sort of consideration to play much part. We therefore welcome the RIBA's entry into the insurance market, through the joint company formed with Architects & Professional Indemnity Agencies, and wish the new venture well. Those concerned need not be in the least embarrassed by the thought that their success may have some side effect on the fortunes of ABS, for several reasons. The first and most important is that the institute leaned over backwards to do a deal with the society over its insurance subsidiary, and

appeared to be offering it a good (some would argue a too good) price for its business.

The council of the society, for reasons best known to itself (since it has explained them to no-one else) spurned this offer and instead has allowed control of the insurance subsidiary to pass effectively to its outside directors. Since the council abandoned some time ago its one attempt to ascertain all the aspects of the insurance subsidiary's work, its subsequent decision appears logical. Whether it makes sense is another matter.

There are other reasons why the institute should go all out to capture the market. It has been the notorious failure of the existing arrangements to provide protection for architects collectively, and to provide the profession with information about their performance and defects experience (feedback as it has become known) which have inspired the institute to become involved. The new scheme also provides for cases where

The Editor's Comment



firms appear to be being penalised for some misdeed long ago can appeal to institute representatives to be given a new insurance "hearing".

The new scheme will not be a cut-price alternative. But with luck it will turn out to be one which will attract a substantial proportion of the profession, and will, through the share of the proceeds going to the institute, allow the development of more professional advice, and the fighting of key legal test cases for the benefit of all architects.

There is one other feature the new company might consider — publishing (without naming names) design details which have failed and which have led to litigation. Obvious though some of these may be, there is little which cannot be usefully studied.

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Introducing the first 'Building Design 100' survey of British architectural practices

BD editor Paul Finch introduces the first of what will be a regular listing of Britain's biggest practices.

IT is with some trepidation that we introduce this week the "Building Design 100", a listing of the largest practices in the country — because as a first attempt at compiling such a list it is bound to contain imperfections. We welcome additional information from practices who feel they should appear on the list, which will be incorporated in our next survey at the end of this year.

The vast majority of the 5,000 practices in the UK are, of course, very small. Our initial survey forms were sent to 350

practices, with a follow-up letter a few weeks later. The reaction to the survey, compiled by Ted Stevens Associates, was largely positive, though there were some strenuous objections to the notion of a listing which might imply that "biggest automatically means best". It is not our intention to imply this. A handful of firms declined to take any part in the survey; we hope the initial publication will change their minds on future occasions.

The purpose behind attempting a listing of this sort is simple:

to find out just who are the biggest firms in terms of number of staff and/or turnover, and to trace over a period of time the fortunes not merely of individual firms but of the health of the profession generally. We have undertaken the survey largely as a result of journalistic curiosity; people frequently speculate as to who the biggest firms are — and frequently, as things have turned out, they do so inaccurately.

On future occasions we hope to be able to publish the listing in the context of other information about workload and numbers.

Top 20 fee earners (from those that provided figures)

	1985 turnover	1984 figure
1 Building Design Partnership	£23m	
2 Robert Matthew Johnson-Marshall	£8.4m	
3 Y B M Partnership	£7m	
4 Fitch & Co	£6.92m*	
5 Percy Thomas Partnership	£6.54m	
6 Stewart McColl Associates plc	£6.6m	
7 Covell Matthews Wheatley Partnership	£5.6m	
8 GMW Partnership	£5m	
9 MWT Architects	£4.56m	
10 D Y Davies Associates	£4m	
11 Michael Aukett Partnership	£3.5m	
12 T P Bennett Partnership	£3.3m	
13 Watkins Gray International (UK)	£3.17m	
14 Atkins Sheppard Fidler & Associates	£3.1m	
15 John Brunton Partnership	£3m	
16 Barton Willmore Partnership	£3m	
17 DEGW	£2.2m	
18 Mason Richards Partnership	£2.2m	
19 Richard Rogers Partnership	£2.1m	
20 Austin-Smith: Lord	£2.06m	

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HELP RETURN THE RIBA TO THE NOBLE PURPOSES OF ITS CHARTER WITH JUST A COUPLE OF HOURS OF YOUR TIME ON APRIL 16

On a back page of the April RIBA Journal, there was a terse item about as big as your little finger: the RIBA's official notification that a Special General Meeting would be held at 66 Portland Place at 6.15 on April 16, called by more than 100 Corporate Members. Special General Meetings are rare, and this is probably the most important one for a great many years. Its object is to pass a motion requiring the RIBA to conform to its Charter.

Unnecessary? Alas, no.

The objects of the RIBA are specified in Article 2.1 of the Charter. It says, in full: "The objects of the Royal Institute are the advancement of Architecture and the promotion of the acquirement of the knowledge of the Arts and Sciences connected therewith". There are no emendations or conditions attached. These words alone state the objects of British architectural society, the RIBA.

Yet in the last few years, the RIBA has been following a policy to the detriment of "the promotion of the acquirement of knowledge" by seeking to reduce the numbers entering the profession, by being acquiescent to outside pressure on vital issues affecting architectural education, and — most shameful of all — by offering no comment when government bodies proposed that recognised schools should close. It is probably right to ask if the RIBA can remain ARCUK's nominee for monitoring standards in architectural education, if its monitoring

role conflicts with its misguided policy. It is certainly right, and overdue, for RIBA members to demand that RIBA policy conform with its Charter.

The reasons the RIBA should do so are of course practical as well as on principle. The case for underemployment is fatuous: less than two years after the Esher report on architectural education, its predictions about architectural employment are already over a third adrift. Large offices are finding not a surplus of able assistants, but a shortage. From this summer, architects of the EEC will be able to practice where they wish within the Community: is it practical to support UK manpower planning in the face of this, which will be at the expense only of able British entrants to the profession?

Within our industry, opportunities for architects have grown enormously in the last few years through the changed Code of Conduct and by means of other relaxations, allowing architects' direct participation in building. Architects are producing interior design work as never before. Community architecture programmes need more professional participation, not less. Moreover, the entire public, not architects alone, have a right to the fruits of "the advancement of Architecture and the promotion of the acquirement of the Arts and Sciences connected therewith". God knows we have unwisely kept the public from our holy secrets in the past, to our common loss.

The RIBA Council has recently shown hopeful

signs of recognition that the Institute's education policy is a horrific shambles, but it is difficult to be much encouraged by the RIBA's tiny notice of its SGM, or the scheduling of it during a school holiday period to suit "the establishment" (Larry Rolland word), but presumably not academics. Well, well, this matter concerns the entire membership, certainly not just "the establishment" or academics and we beg all Corporate Members who can attend, participate, and vote. The time is 5.45 for 18 at the RIBA, Wednesday the 16th of April. (For membership number and proof of Corporate Membership might save queuing.) On the "yes" side at least, we promise a lively argument for the motion we propose:

"The Members of this Institute require RIBA policy on Architectural education to resist economic and political influence for reducing the scope of architectural education, to be supportive of all existing schools of Architecture with a view to raising quality and standards, and to accord fully with the objects of the Institute as specified in Article 2.1 of the Charter: 'The objects of the Royal Institute are the advancement of Architecture and the promotion of the acquirement of the knowledge of the Arts and Sciences connected therewith'."

BUILDING DESIGN 100

— In order of number of architectural staff in February, 1986

Position	Name	Number of qualified architectural staff	Total number of staff	Number of offices	Fee income — income in 1985 (if given)	Percentage increase in fee income over 1984
1	Building Design Partnership	184	1,008	8	£23m	13
2	Chapman Taylor Partners	153	173	1	—	—
3	GMW Partnership	142	224	4	£5m	25
4	Percy Thomas Partnership	111	255	10	£6.54m	11
5	MWT Architects	106	198	7	£4.56m	30
6	The Fitzroy Robinson Partnership	100	300	2	—	—
7	D Y Davies Associates	95	140	4	£4m	60
8	YRM Partnership	91	280	4	£7m	10
9	James Parr & Partners	86	100	5	£1.6m	20
10	Hutchison Lookes & Monk	85	110	4	£2m	20
11	Covell Matthews Wheatley Partnership	80	206	4	£5.6m	58
12	Scott Brownrigg & Turner	73	164	4	—	23
13	Stewart McColl Associates plc	60	240	2	£5.6m	28
14	T P Bennett Partnership	60	125	1	£3.3m	—
15	John Brunton Partnership	60	100	4	£3m	30
16	Robert Matthew Johnson-Marshall & Partners	59	228	13	£8.4m	18
17	Fitch & Co	58	280	3	£6.92m*	—
18	Broadway & Malvan	55	125	3	—	20
19	Sheppard Robson	49	103	1	—	—
20	EPR Partnership (Elsom Pack & Roberts)	48	189	2	—	—
21	Foster Associates	45	105	2	—	—
22	Austin-Smith: Lord	42	108	3	£2.05m	17
23	Ellis Williams Partnership	39	70	5	—	—
24	Hadfield Cawkwell Davidson & Partners	39	68	1	£1.25m	4
25	Leslie Jones & Partners	38	101	3	—	30
26	Roife Judd Group Practice	37	160	1	£1.4m	28
27	Arup Associates	36	160	4	£3.5m	40
28	Michael Aukett Partnership	35	120	2	£900,000	15
29	Selfert	35	45	1	£800,000	30
30	Fellden & Mawson	35	36	3	£1.03m	12.4
31	Terry Farrell Partnership	34	70	5	£1.27m	6
32	Ansell & Bailey	33	51	1	£748,000	40
33	Alex Gordon Partnership	32	100	2	£3m	20
34	Rock Townsend	30	82	4	—	2
35	Barton Willmore Partnership	30	84	3	£3.17m	—
36	Faulkner-Brown Handy Watkinson & Stonor	28	75	5	£2m	15
37	Seymour Harris Partnership	27	55	4	£1m	20
38	Watkins Gray International (UK)	26	46	2	£2.2m	15
39	Newman Levinson & Partners	25	46	2	—	120
40	Hubbard Ford Partnership	25	46	1	—	15
41	The Oxford Architects Partnership	25	46	1	—	—
42	APP	25	157	5	£1m	20
43	Mason Richards Partnership	23	115	4	£2.2m	15
44	DEGW	23	80	2	—	—
45	Holday & Mathias Partnership	22	80	3	—	—
46	Fairhurst	22	64	1	£2.1m	45
47	Richard Rogers Partnership	22	84	4	£3.1m	15
48	Atkins Sheppard Fidler & Associates	21	80	3	£1.6m	7
49	Heery Architects & Engineers Ltd	20	48	3	£500,000	10
50	Moxley Jenner & Partners	20	36	1	£1.2m	20
51	Douglas Marriott Worby & Robinson	20	33	1	£1m*	14
52	Diamond Lock Grabowski & Partners	20	40	2	£1m	30
53	Philpott Randall & Parkes	20	27	2	£550,000	7
54	Clifford Tee & Gale	20	70	6	£850,000	5
55	Cecil Derwin Highton & Partners	19	30	2	—	15
56	Architects Group Practice	18	58	1	£1.3m	19
57	The Bamber Gray Partnership	17	38	2	£705,000	—
58	Eric Cole & Partners	17	27	1	£502,000	5
59	The Wilkinson Partnership	17	36	1	—	—
60	HKPA	17	30	2	—	—
61	Stanley Bragg Partnership	16	75	2	£1.3m	19
62	GTD Partnership	16	38	2	£705,000	—
63	Manning Clamp & Partners	16	27	1	£502,000	5
64	Arhends Burton & Koralet	16	36	1	—	—
65	Owen Luder Partnership/Young & Hall	15	30	2	£800,000	15
66	Hunt Thompson Associates	15	19	1	£475,000	22
67	Whitlock MacFarlane Partnership	14	48	2	£905,000	17
68	Michael Hyde & Associates	14	45	4	£800,000	8
69	AB Waters & Partners	14	32	3	£800,000	40
70	Associated Architects	14	30	1	£800,000	40
71	Edgington Spink & Hyne	14	23	1	—	—
72	Chapman Lisle Mansfield	13	24	2	£610,000	3
73	Derek Lovejoy & Partners	12	85	2	£1.2m	12
74	Conran, Roche Ltd	12	87	2	£1.667m	82.8
75	ATP Group Partnership	12	25	3	£750,000	10
76	Bowman Riley Partnership	12	24	1	£500,000	36
77	David Rennie Architects Ltd	12	24	1	—	75
78	Rod Hacking & Associates Ltd	11	152	15	£1.75m	55
79	Alan Johnson & Associates	10	28	2	£450,000	22
80	Patterson MacAuley & Owens	10	24	4	£284,000	24
81	Michael Squire Associates	10	18	1	£442,000	30
82	Lyons & Sleeman + Hoare	9	49	2	£850,000	40
83	Gamble Cook Partnership	9	42	2	£1m	20
84	Edmonds Gooding Miller Appleby	9	28	2	£400,000	30
85	Cambridge Design	9	23	1	£530,000	—
86	Stephenson Barton Smith Partnership	9	22	6	£300,000	5
87	Lane Bremiel & Garnett	9	21	6	—	—
88	Dry Butlin Bicknell Partnership	9	13	1	£345,000	28
89	Quest International	8	65	6	£1.5m	40
90	Carl Fisher & Partners	8	35	3	—	—
91	Lawry Partnership	8	25	3	£300,000	—
92	Dyer Associates	8	17	1	£283,000	4
93	Broadbent Hastings Reid & New	7	19	2	—	—
94	Tibbalds Partnership	7	17	1	£400,000	55
95	CGHP Architects	7	11	1	£420,000	35
96	Frank Timothy Associates	6	15	1	£500,000	28
97	Peter Miahon & Associates	6	12	1	£220,000	15
98	The Vase MacGregor Partnership	6	8	2	£300,000	20
99	Morris & Stevens	6	8	1	£200,000	20
100	Avanti Architects Ltd	6	6	1	£180,000	15

*1984 figure

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One in a series: External works



Scorpio



Pakistan president given a wide berth

PAKISTAN was not on RIBA president Larry Rolland's itinerary for his globe-trotting trip to the Far East — and no wonder. The Pakistan Council of Architects & Town Planners has just kicked out its president, Yasmin Lari (no relation).

A motion of no confidence was passed in her by her own council and the government asked to undertake an inquiry into specific allegations surrounding her activities. The main charge is one of "serious violations of the ordinance", otherwise known as standing orders.

The accusations also include misappropriation of funds, registering unqualified architects, suspending a member against the rules and enforcing a lock-out of council members.

Perhaps Rolland's report is duller than recent reports suggest.

Scene and heard

ROYAL visits can have some very practical spin-offs, as Hull school of architecture discovered: the place was re-carpeted throughout for Prince Charles' recent tour, to the delight of staff and students alike, who had been lobbying for some time.

It is unclear whether a special loo was provided. The cost of such installations occasionally hits the tabloid press; what is less well-known is the special plumbing requirements which go with them, just in case anybody perversely plunges for an unusual royal souvenir...

● REGIONALISM in architecture is becoming a popular area of study for architects and students. Fifty copies of the book on Sri Lankan Geoffrey Bawa were air-freighted over from Paris for his exhibition at the RIBA, which closed last week. Despite the price of about £20 they were sold out within days.

● IT'S official: Terry Farrell, the fashionable architect of the new South Bank, the new Charing Cross development and the new London Wall, announced today, is also the "original" community architect. We know this because Mira Bar-Hillel (sic) stated as much in the *Sunday Telegraph*. Some explanation would have been helpful.

● HARDLY surprising that Courtenay Blackmore, the man who commissioned Richard Rogers to design the £163 million Lloyd's in the City, looks so pleased with himself. There is much rejoicing in the commercial property world at the City Corporation's new local plan which allows increased plot ratios of 5:1. Lloyd's is a massive 7.89:1, thanks to Rogers' patron.

● HOUSE-builders are keeping their fingers crossed that Margaret Thatcher's heir will not prove to be Hurd, Heseltine or Baker, but Lord Clark, the employment minister hotly tipped as a successor by some of Tory Party Central Office's fantasists.

Not only has the minister stated his anti-planning stance, but more specifically his support

for green belt new towns which Consortium Developments is so keen to pepper around our major conurbations.

● BUCKINGHAM Palace is to have its very own carbuncle built in its grounds — a home for the Royal Protection Squad, those burly gents with bulging arm-pits who accompany the royal family on their visits.

This one will provide offices, rest rooms and a cafeteria within spitting distance of the Queen's Gallery. But have no fear that it will spoil views of the People's Palace: it will be a bunker sunk into the landscape and tastefully over-planted with trees and shrubs.

● LONDON Regional Transport seems certain to pick up half the £75 million tab for building the Docklands Light Railway extension from Tower Bridge to Bank — a clever sleight of hand by the Government, which vowed not to put any public money into the project.

Speaking his mind

THE Prince of Wales has written a foreword to the forthcoming book on the Weller Street housing co-op in Liverpool, to be published next month by Faber & Faber, as reported in *BD* recently.

But I can disclose that the heir to the throne does not use the same colloquialisms as the book's author, Alan McDonald — the word "fucking" is liberally sprinkled in verbatim quotes on many of its pages.

One rather nice touch, though, is the prince quoting the American president (and architect) Thomas Jefferson, on the subject of, well, colonial community architecture: "I know of no safe depository of the ultimate powers of society by the people themselves; and if we think them not enlightened enough to exercise their control with a wholesome discretion, the remedy is not to take it from them, but to inform their discretion."

I can vouch that this does not appear in Lady Spencer's book on spas — the source of the carbuncular quote — so where did it come from? A fever for the first correct sighting.

10 years ago

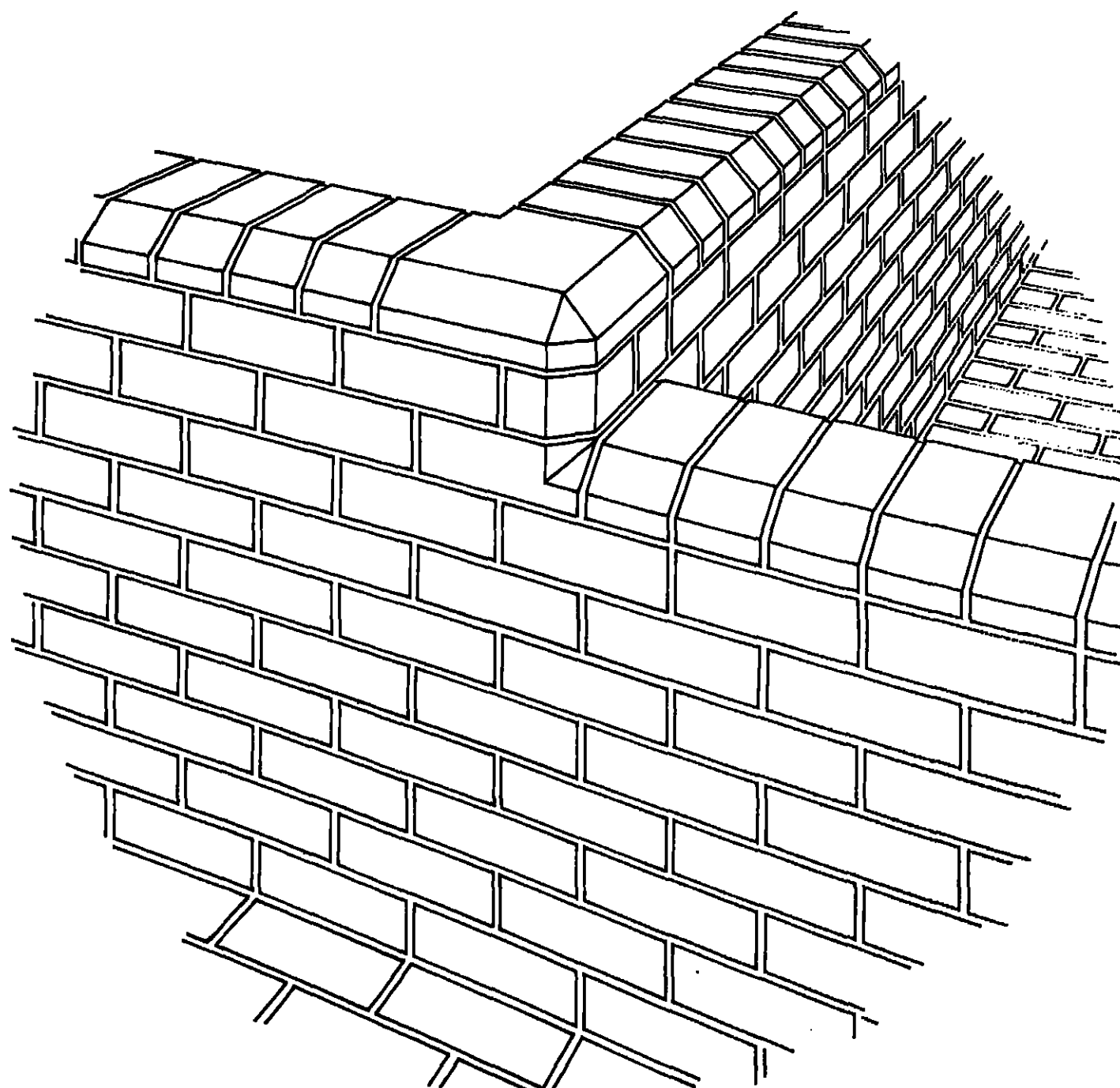
PROPOSALS for the possible monitoring of offices by the RIBA were dropped in the latest report to council by the competence steering group, which was strongly divided on the ideas. It is said that overwhelming opposition from the grass roots killed the idea, but there was interest in alternative ways of assessing the quality of buildings being produced.

Building Design, April 9, 1976.

Statistics

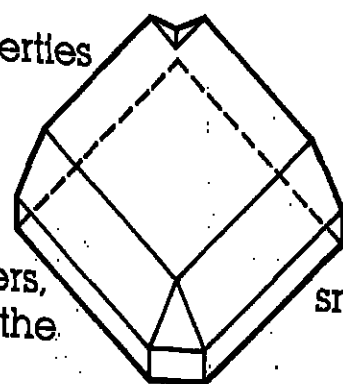


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The detail above is from planters, the canted copings echo precisely the



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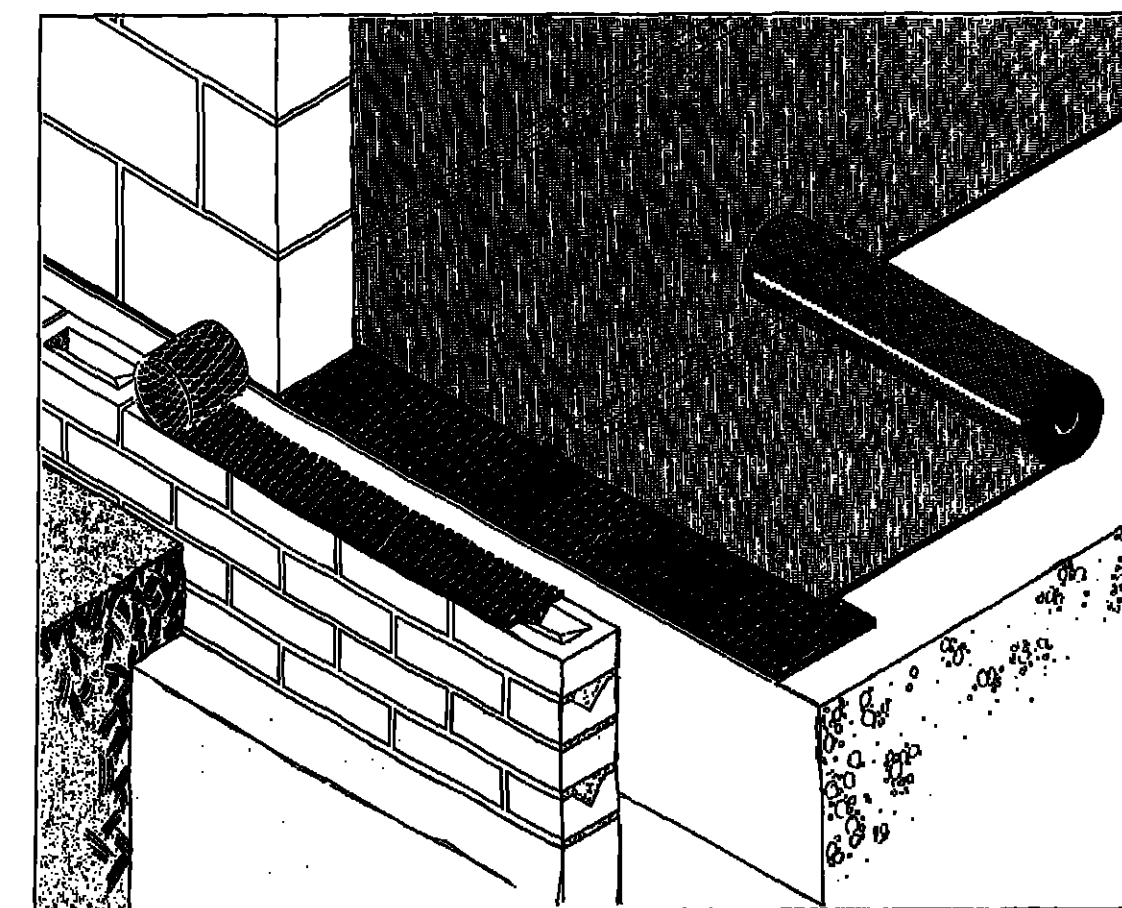
Architect: Alec French Partnership, Bristol.

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On our way to Disneyland

From Jan Kaplicky
TOM Wolfe, in his article "2020 AD", predicts Britain becoming a Disneyland run by the Americans and Japanese, with not more than one architectural firm designing buildings with elevations in the style of your choice.

Judging by the results of the two recent architectural competitions for the opposite corners of Trafalgar Square, he might be right. Almost exactly following his prognosis, one building is going to be a close replica of the existing facade and

the other is possibly an imitation of an Italian Palazzo if one's guess is right.

Applying a similar attitude to the world car industry, we might expect horse carriages in the showrooms very soon.

Jan Kaplicky
Santa Monica
California

Apathetic neurosis

From an entrant in the Grand Buildings competition
IF the assessors of the Grand Buildings competition "wanted something to come forward that developed architectural thinking", why wasn't this made more clear from the outset?

Having now stated their case in justifying why the winner was chosen, why don't they put the scheme out to further competition. It would be better to admit

failure than build this nothing. I, for one, would willingly have another try now that their expectations have been made clearer.

It is this sort of mindless, neutered waffle that reduces the talent in this country to a state of numbed apathetic neurosis. We have talent, but years of this blandness have reduced our courage. Try again.
Name and address supplied

Forward planning

From David Randall, past president, Landscape Institute
THOSE of us who work in planning departments and bring other skills to bear upon the planning scene — architecture and landscape architecture, for example — have surely felt reassured by the recent outspoken comments of the president of the RTPI, George McDonie, in his repudiation of the long-standing complaints against his profession by architects.

The planning profession are only as effective as the legislation they seek to uphold and the local planning policies their elected members are prepared to

support.

In contrast, the architect uses his design skills to promote the interests of his client — those interests may not coincide with the interests of the local community — thus conflicts occur and what seems like a brilliant design solution can be rejected because of what is judged to be its unacceptable impact on the local scene.

In the case of conflicts over actual design, I can vouch for the fact that planners have saved countless streets from poorly designed or quite inappropriately conceived buildings and, by their stubbornness, have enabled many architects to insist to their clients that the sick solution that may have been built in one town just will not do in another location and must be scaled down or reassessed.

From these remarks it should be clear I see little point in perpetuating the infighting between planners and architects — particularly since it ignores the contribution of the other profession with an interest in the planning process — namely the members of the Landscape Institute.

Whether it is as promoters of development or as part of the planning scrutiny of proposals, we have a very real contribution

to make to the debate as to what is appropriate for any location. For an alert planning department and a well-briefed planning committee should be as much concerned about what is to go on outside the actual buildings as of any planning application as the look of the architecture — for this is what the local community will see most often.

Finally, may I make a plea for both the RTPI and the RIBA to join with the Landscape Institute in a joint statement reflecting the role of each of the professions in the design aspects of development control. (A draft was sent by the RTPI to the RTPI three presidents ago.)
David Randall
Barnack

Ode to the Easiregs

From John Deal
RE Site Preparation, Easiregs, March 28: "We do not have a test for root penetration, but the Germans do. They plant lupins round the sample to be tested!"

Oh! Mr Haverstock, What do Lupins do?
Do they swim up through the pipes

And bloom within the loo?
Do they cry out in the night
If they can't "penetrate"?
Or shout "Hi, this drainage is inadequate?"

Oh! Henry, must we always
Do as the Germans do,
And must we shed a pack of seeds

And wait for them to grow?
Before we can be certain
Drains will not clog (how;
And will a season's notice
Suit the BCO?

Do your Easiregs
Have Easy Answers too?
Please tell us, Uncle Henry,
What do Lupins do?
John Deal
Wallon on Thames

A problem of scale

From Peter Kreamer
CONGRATULATIONS to David Pearce (April March 21) for highlighting the scale of problem that an annual 3-4 million visitors will bring to Battersea.

In fact it's much worse than that.

Aside from the capital cost of 50, 60, 70 million pounds variously quoted by the promoters, they have also promised to employ 4,500 shift workers to run the establishment for 16 hours per day, 365 days per year.

Average personal car now exceed £200 per year (according to a recent Times). This Battersea could have an annual of £45 million, and 2 million visitors would spend £15 merely on wages!

To bring the one visitor down to one, Battersea would probably require an area of 7-8 million.

In the circumstances, was very wise to see where.
Peter Kreamer
Windsor
Berks

Unreliable idolaters

From Metakos

HOW we love our gods! Foster's Shammy is called a "classic" because it is even dogmatic in its dogmatism. It is the most mind-bending dogmatism the seat he sat in, the handkerchief he used to wipe his nose; this is the actual.

History repeats the monotonous regularity ought to know by its architects as idolaters very reliable, particularly they're in such a hurry to new Messiah.

Metakos
Dunstable

Where's the initiative?

From John Fulbeck
CONGRATULATIONS to Derek Abbott (March 21) for highlighting the scale of problem that an annual 3-4 million visitors will bring to Battersea.

In fact it's much worse than that.

Aside from the capital cost of 50, 60, 70 million pounds variously quoted by the promoters, they have also promised to employ 4,500 shift workers to run the establishment for 16 hours per day, 365 days per year.

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The appliance of science

From Alice Coleman
IT is a happy accident that someone hit upon the phrase "pseudo-science" for attacking Utopia on Trial, as it draws much-needed attention to the nature of science in the housing context, and highlights the scope for a little basic information.

"Is this a private fight?" asks H I Meyer (Letters March 7). The answer is no, of course not. Please join in. Science would not be science unless new knowledge were fully exposed to criticism in order to establish its worth. However, there are ground rules as to what kinds of criticism are valid.

One ground rule is that deterministic criticism should be reserved for deterministic situations, and probabilistic criticism for probabilistic situations, so Meyer is getting his wires crossed when he uses Einstein's equation in the context of housing research.

Deterministic theory deals with certainties, where even a single exception is sufficient refutation, whereas probability theory deals with uncertainties, where exceptions abound and the aim is to discover whether they occur in any recognisable pattern. Patterns cannot be discovered without studying a large number of cases, and the same is true of attempts to refute them. Meyer contents himself with three cases only, which are too few to make an impact. Design-disadvantage theory already accommodates many more exceptions than this.

Another ground rule is the avoidance of irrelevant arguments. Comments on what happened in the park or supermarket have no bearing upon housing research unless a specific link is proved.

Critics must also be punctilious in criticising what the research actually says, and not their own distortions of it. Meyer makes a number of false assumptions, criticises them, and then presents his criticisms as refutations of the research.

For example, he assumes that the rise in the only design variable having a deleterious effect, and that as Fagin and Bill did not live in tower blocks, the design-disadvantage research is invalidated.

In reality, the research elucidates the combined effect of 15 designs, and the absence of one did not. These two were both categories of psychiatric disorder due to organic causes which, not surprisingly, proved to

be independent of design. Prediction was then advanced by hypothesising that modification of the indicted designs might bring about an improvement in the types of social breakdown having design-related distributions. So far eight examples have been collected, all of which have been definitely beneficial. Further examples from readers will be welcome; we need to know of failures as well as successes.

The present situation is one of conflicting predictions. We predict that the improvement projects we recommend will alleviate social problems. Meyer predicts that they will not. The only way to resolve this difference of opinion is to try it and see, but Meyer seems so convinced he is right that he wants to suppress such tests as a waste of effort. This is not the attitude of science, but an echo of Modern Movement utopianism, which was so arrogant in its self-esteem that it squandered untold wealth in building doctrinaire environments. There was plenty of prediction, but never a test to validate it. The breath of science is clearly an overdue ingredient of an architect's training.

Alice Coleman
King's College
London WC2

The scientific handling of the first point would be to ascertain whether the park vandals are council tenants or not, but instead he substitutes the idea that they can't be, because if they were they would live closer. This is unsubstantiated reasoning, and to compound the error he falsely attributes his assumptions to me, and then belabours me for them.

Meyer seems rather confused about the role of prediction in science. It is not the ultimate purpose, but a very useful basis for testing whether a theory is true. For this reason, hypotheses or theories should be formulated in a way that permits testing of the predictions they contain. Despite his homily on the subject, Meyer's own hypothesis, that social problems may be "a matter of time and custom, society and behaviour", does not predict anything, and certainly not in a testable way.

He may be interested in our own use of prediction. We first used four test measures (litter, graffiti, vandal damage and faeces) to ascertain the design types most vulnerable to abuse. We then predicted that some other kinds of social breakdown might also increase in relation to the same designs, and tested the prediction for 14 social breakdown measures. Twelve of them supported the design disadvantage hypothesis, but two did not. These two were both categories of psychiatric disorder due to organic causes which, not surprisingly, proved to

Letters

Depressing attack on GLC

From Adrian Atkinson
IT is extremely depressing to see one seemingly "liberal" journal after another mauling the Conservative Government vis-à-vis the policies of the recently abolished GLC administration.

To quote your editorial (March 28), "lunatic antics" is clearly no more than a gratuitous insult. "Spendthrift" and "irresponsible" would seem to denote more measured criticism. But the record shows the GLC as having consistently reduced spending; perhaps not so much by choice as under central Government dictum, but nevertheless, it would appear that these epithets, like the first, denote prejudice relating more to what the GLC chose to spend its money on.

After all, as Coopers & Lybrand revealed, abolition is an expensive business, so we can't really be quibbling about money.

Of course the vast majority of GLC money went on the same things from one administration to the other and the changes wrought by the last administra-

tion were, in effect, marginal in cash terms.

And what did these involve? Measures to rationalise and improve public transport and to curb heavy lorries, attempts to find new ways of attacking unemployment in the face of manifestly failing central Government economic policies; campaigns to counter deeply rooted racial prejudices and discrimination against women and gays; measures aimed at increasing the accountability of the police to those policed; experiments aimed at overcoming "mighty bureaucracy" by decentralisation and drawing Londoners into the decision-making process through the funding of voluntary organisations; and so on.

The Government attack on the GLC — and even more clearly that of Westminster City Council — was clearly aimed precisely at these policies and the net result of their successes has been a matter of repeatedly kicking the underprivileged in the teeth. To see implicit, unacknowledged acquiescence in these attacks permeating the spectrum of professional journalism is sad indeed.

Adrian Atkinson
London NW1

Wildlife in the wasteland

From Walter Menzies, Macclesfield Groundwork Trust
BOB Smyth of the London Wildlife Trust (March 21) suggests that groundwork trusts take advice from local groups with ecological expertise in dealing with wasteland.

It is quite right. We already do. The existing six trusts in the north-west have the benefit of an experienced ecologist funded by the Nature Conservancy Council. In addition, our in-house landscape architects are committed to the design of ecologically sound, low-maintenance schemes.

The local authorities carrying out groundwork projects are also, increasingly, designing with nature.

Groundwork is about low-cost, high-impact projects with a strong element of community participation. The results can be seen on the ground on dozens of sites in the north-west for Smyth or anybody else to see for themselves.

Walter Menzies
Macclesfield
Cheshire



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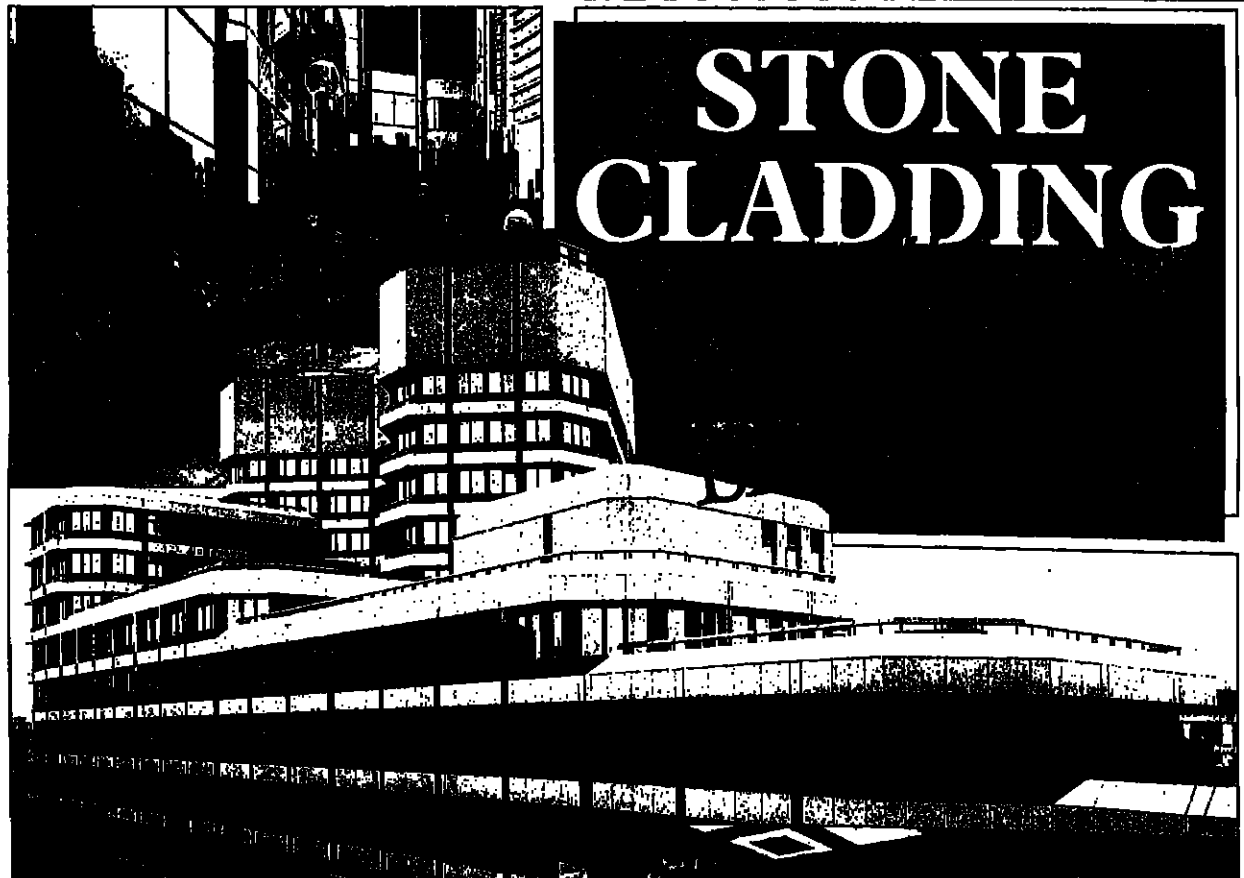
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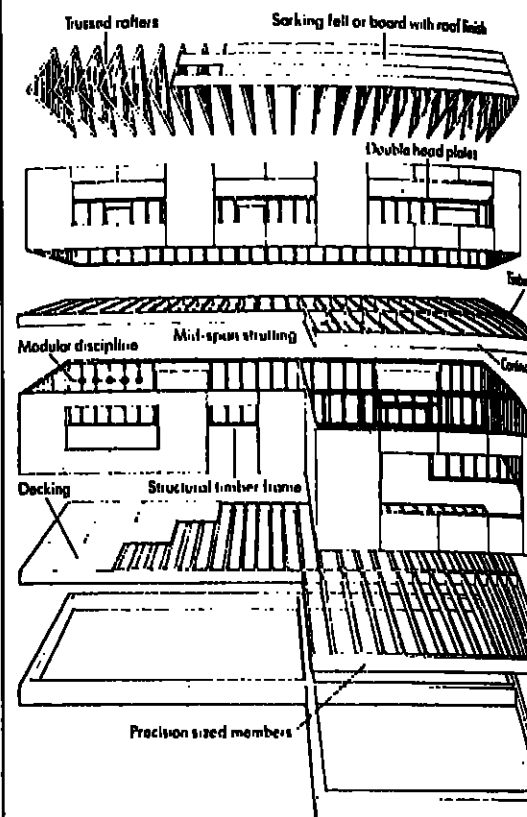


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Timber frame



Exploded view of typical platform frame construction, as shown in the Brick Homes Handbook.

Stopping the rain

from page 17

builder. As I said earlier, traditional building has changed over the years and, while the techniques of masonry construction are well known, the effects of energy conservation requirements, coupled with the change in social attitudes which demands that a house can be left unheated for most of the day, and respond to a short heating period combined with high humidity levels, has made the industry produce new techniques and materials to respond to the situation.

The competition from the timber framed housing with its claims, true or otherwise, of higher insulation values, has led to a variety of ways of improving the insulation generally. Ulf foam, cavity batts, new lightweight blocks, fully and partially filled cavities have not been without their problems. The number of solutions and permutations is far too many for practical purposes, and low density concrete block has now been stretched to its limit.

The war of words therefore also forced the traditional builders to look to improve their own standards and one of the best examples of this improvement can be seen in the recently published book by the Cement & Concrete Association *Efficient masonry housebuilding*. Its approach is simplicity in both

design, construction and organisation. The book provides solutions that go a long way towards solving the problem highlighted in the BRE report.

Finally, I believe that a significant achievement in the war of words has been to bring into the open the climate in which technical being questioned and being carried out to provide information we all so need. We need to know that the workmanship and supervision is poor and that much work is put into the means of creating technology, the over factor, as always, is the factor.

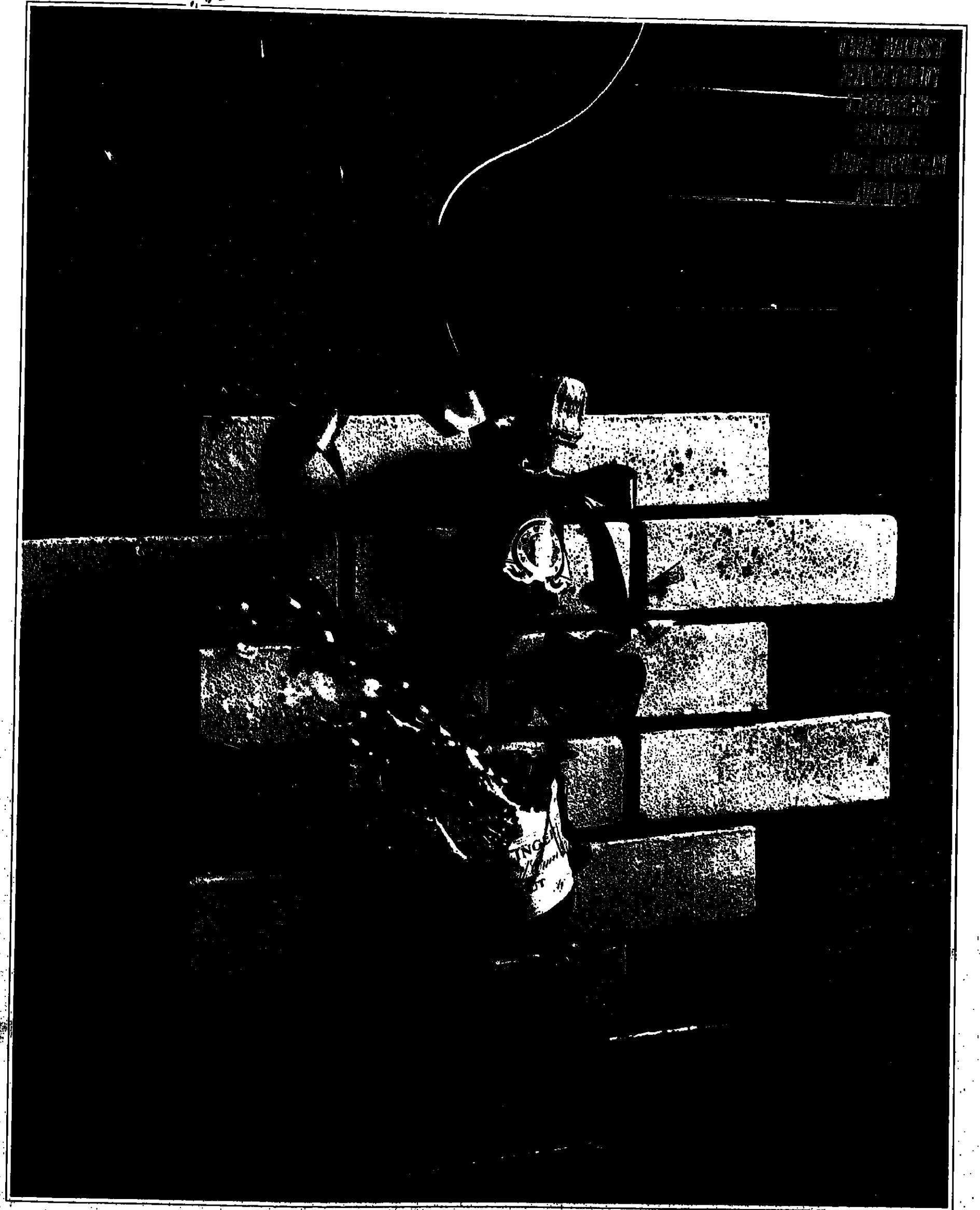
The one phrase that my memory in recent reports is, "most likely caused by lack of skill". However much we have, if we do it conscientiously and the industry, the skill continues.

It is food for thought until the 20th century were usually overdone little care was needed was given. With modernings, engineered in millimetre, care is provided. If something done about this, the words will have been significant.

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Opinion

ON Monday, February 17, the Greater London Council hosted a conference on "Use of the River Thames". Nothing so dramatically demonstrates the need for an overall body with real powers as the current chaotic arrangements on and around our river where more than 50 bodies with conflicting interests are vying for greater control.

There is little disagreement between employers, users, unions, local authorities and the community that something needs to be done, and it is no accident that the GLC has been taking the lead in getting something done.

What emerged at the conference was a clear body of opinion, albeit a minority one, led by the Thames Water Authority (TWA) that democracy is the enemy of profit. The argument goes that in this competitive world it needs a hard-nosed business approach to succeed and politicians are unlikely to have these qualities.

Democracy is always a delicately balanced mechanism, which requires consensus to oil it, but time and again we are seeing this oil drained by a combined onslaught on the planning profession by this present Government and the development industry. This headlong rush to stock the arsenal at the disposal of the property lobby will be regretted by these same people when the locks to the armoury are changed, as they surely will be.

That is for the future, but the question must be asked: "why are we so scared of democracy in this country; and why is this not shared by our European neighbours?"

On a recent trip to north European ports in preparation for the conference on the Thames, it became clear that a fundamentally different philosophy is at play there. The idea that profit and democracy were at odds would receive a belly laugh in Hamburg, Rotterdam, Antwerp or Paris and you can see why.

At the same time as the good old profit-conscious and undemocratic Port of London Authority has presided over a massive decline, democratic Antwerp has gone from being half the size of London to double its size. When I say democratic, I mean it is a department of the elected council of Antwerp in the same way that the planning or housing departments are part of the GLC.

The same is true of Rotterdam. The biggest and probably most successful port in the world has the apparent misfortune of being a part of the Rotterdam local authority structure. No attempt there to sell off docklands to the highest bidder; instead a constant quest to improve the efficiency and operation of the port is their prime objective.

If you ask people in Hamburg, Antwerp, Rotterdam or Paris why they are not building offices and hotels and doing deals with property developers, they will tell you rather indignantly that they are port operators. In this country it would be greeted with astonishment if you suggested they should stick to being port operators.

Philosophy goes to the heart of the matter. In the UK the dominance of the finance and property lobbies is out of proportion to their real worth. This Conservative Government and its supporters regard the UK rather as an estate agent does his portfolio. They have absolutely no concept of the national interest.

Again it is worth looking across the Channel for comparisons. Whereas this country is busy being sold off to the highest bidder, the French have a rather different view of selling themselves. It amounts to

THE FINAL CONFLICT

George Nicholson, former chair of the GLC's planning committee, challenges the idea that democracy is in conflict with profit.

marketing. France and everything French. Their approach to planning is a reflection of this, and points to the complete desertion of nationhood by this Government in its quest for short-term gain.

Let me give an example. In a recent conversation with Christopher Benson, the chairman of MEPC and the London Docklands Development Corporation, I told him that the next Labour Government would be introducing a dose of French planning. His immediate reaction was: "That's not planning, that's control". Never a truer word was spoken by a man of property. Of course, this response underpins the Government's further recent attempts to liberalise the planning regime in this country by the introduction of simplified planning zones. Planning in this scheme of things is ok as long as it doesn't interfere with the market.

There is a much more sophisticated idea of civic good and a clearer idea of the role of the state on the Continent than exists in the UK. The present Government's agenda would be inconceivable in France even post-election. The Labour Party is at last starting to wake up to this fact, as Roy Hattersley's proposed fact-finding tour of France demonstrates. As he says, "they would never allow essential industries to pass out of French hands".

The French are just as busily looking after themselves abroad. At a time when our Government is dismantling our already weak planning system, France is selling planning to foreign countries in the knowledge that on the back of such plans major contracts can be won for French industry.

At the recent, inaugural meeting of the World Association of Major Metropolises in Cairo it came as no surprise to discover that not only is the masterplan for Cairo a joint venture between the Egyptian government and the Institute of Development and Urban Planning of the Greater Paris Region, but also that the new metro is being built by a French company.

One member of the Egyptian delegation responsible for developing a new town the size of Milton Keynes in the desert outside Cairo expressed dismay that a system of planning which he admired, which he was keen to see adopted in his country, and which has been widely copied elsewhere in the world, is now being discarded as a liability in the UK when it could be marketed as an asset.

When the French sell assets it is with a much longer term view in mind than the next public expenditure review or even the next election. I think it can be confidently predicted that the Channel tunnel will be seen by the French as an exciting opportunity and by the British as a problem. The real problems will come when the Pas de Calais region of France starts to exploit this indifference to our cost. The Continental practice of linking democratic and commercial decision taking will come into play, a practice almost unknown in this country.

It is precisely because we have completely failed to marry the two that they are portrayed as being in conflict. In part this is because of vested interests, but I get the impression it is far more fear of the unknown from both sides; fear by businessmen that they will somehow be lesser people if they take a wide and longer view and have to accept guidance from others; fear by those in town halls that commerce is for the experts, and anyway none of their business. It is this fear which in part makes us such bad decision makers.

It is both the certainty and the quality of decision making that I believe to be one of the major issues that needs to be resolved before any lasting progress in national recovery can be sustained. This must mean a return to consensus and the establishment of a climate of opinion which accepts the role of planning and democratic decision making.

One of the initiatives which, as planning chair, was particularly keen to see, but which became a victim of abolition, was the establishment of an arena where public, private and academic sectors could meet in a joint venture. The vehicle we chose was to set up a company called Lodis to market information on the office markets. Despite what commentators

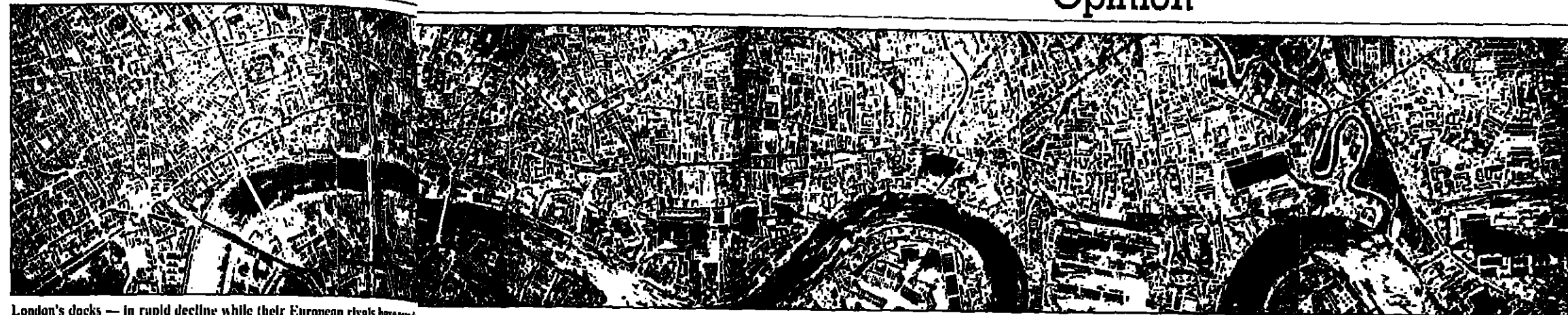
may say there is no clear evidence of the need for, or likely success, of schemes like Canary Wharf — especially now the City is behaving like a cat that wants its tummy tickled. There will be complete anarchy unless someone tries to make sense of what is going on.

This Government has peddled the philosophy that "the market must decide", but our capital deserves a slightly more sophisticated motto than that. Even were we to accept the idea, the market is much more complex than the Government's simplistic slogan will allow, which is why the GLC embarked on Lodis and also the largest

survey of office firms ever held: the capital.

The notion that the market, the keeper of a higher wisdom than an elected city authority, just as dubious as one that all knowledge resides in Coe Hall. Neither is nor can be, hence the need to resolve issue of democracy being conflict with profit.

I would say that there is a tension, but not a conflict between the two. Tension, something best embraced with a vehicle capable of making sides come together to resolve differences. Conflict is something that tends to the mode, excluding one interest



London's docks — in rapid decline while their European rivals have expanded.

another and hence also the possibility of an equitable solution.

It has to be said that the public inquiry system is not capable of resolving either. It operates a delicate balancing act between being a forum for public debate and a pulpit for expounding market forces. It may try vainly to pretend to be impartial, but really the public inquiry is no more than a thin veneer on a system which is designed to merely serve property interests.

What we need to develop is a system where all interests know where they stand and no interest holds sway over another. This means a much clearer philosophy of the structure and mechanism of decision making.

I would prefer a system where there were no public inquiries, but I recognise that no system we devise can be perfect. This is why I am prepared to go some way towards accommodating the market-place. Equally, I expect a similarly open response from them. What sort of structures are we talking about?

It is clear from my experience that we need a clear philosophy of the state. We also need a clear division of responsibility between state, city, district, individual and business interests.

The plethora of advisory and vested-interest bodies devised in

this country as a means of avoiding democratic structures makes the need for the debate on structures even more urgent. I am not joking when I say we are scared of democracy in this country. For democracy to work it requires a combination of commitments: first, to give up a part of our individuality whether it be professional, personal or profit-led, and secondly, a desire to make the machinery of democracy work.

In this climate developments like Canary Wharf become issues not of principle, but simply of competing demands which need to be resolved in the interests of the capital. It must

be possible to ascertain how much office space a city needs without recourse to the drastic measures being foisted on the capital, yet no-one apart from the GLC and a few progressive agents has seriously attempted the exercise.

Because our decision-making process is so appalling we are poor at spotting trends and challenging them. The Thames and London's port is another classic example of this. A combination of lack of vision and lack of investment has meant a rapid decline in recent years.

As I said in starting the GLC through the Docklands Con-

sultative Committee has managed to achieve a remarkable degree of consensus that something needs to be done. Later in the year a London River Authority will be launched to make a start in addressing the conflicting interests at play and selling the river and port. Everything points to the need for an overall body with decision making and investment powers, and that is what we will be seeking to establish in the long run.

It is now clear to me that it is only a belief in the vision of democratic decision making linked to the idea of profit which will reverse our national decline.

A market-place unrefreshed by democratic values is a tyranny which the people of this country have fought to reject once, and the champions of that philosophy would do well to remember it.

This is not a plea for the same type of popular capitalism presently being championed by the Conservatives. That is merely a cosmetic attempt to give the market-place a more democratic appearance rather than a serious attempt at involving people in decisions that affect their lives. The future lies in democratic bodies, and models like Lodis where public, private and academic worlds can meet in common cause.

¹ A strategy for use of the river conference papers, February 17, Docklands Consultative Committee.

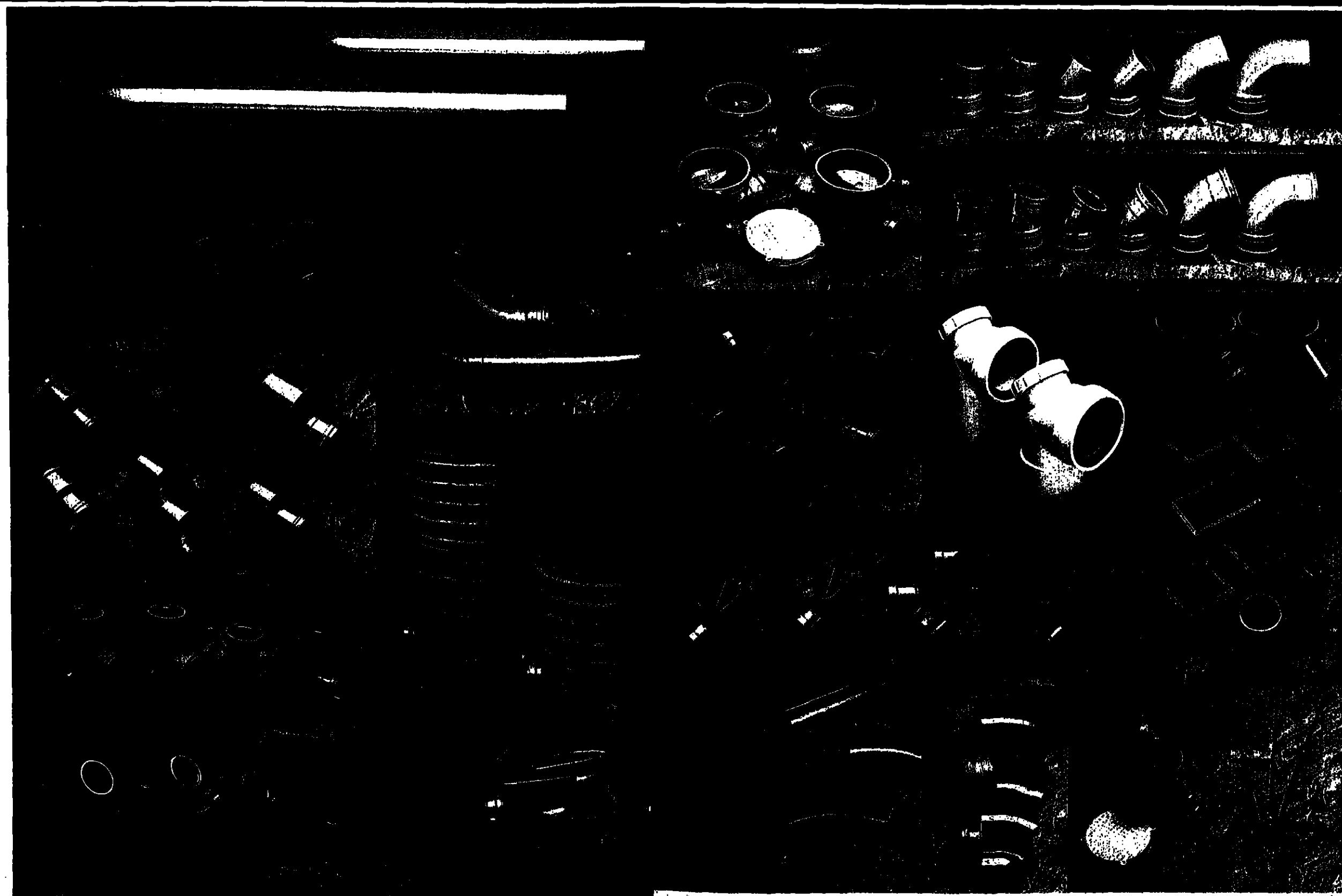
² "The future of planning — London's proposals", GLC conference 1985.

³ Locke Two Treatises II.

⁴ World Association of the Major Metropolises, 12-23 Rue Miollis, 75732 Paris.

⁵ GLC conference papers on the use of the River Thames, February 17, Royal Festival Hall.

George Nicholson has been the chair of the GLC planning committee for the past three years. During that time he was also the chairman of the policy committee of Serplan and the Docklands Consultative Committee.



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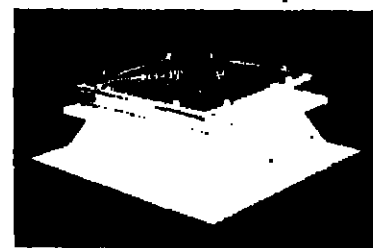
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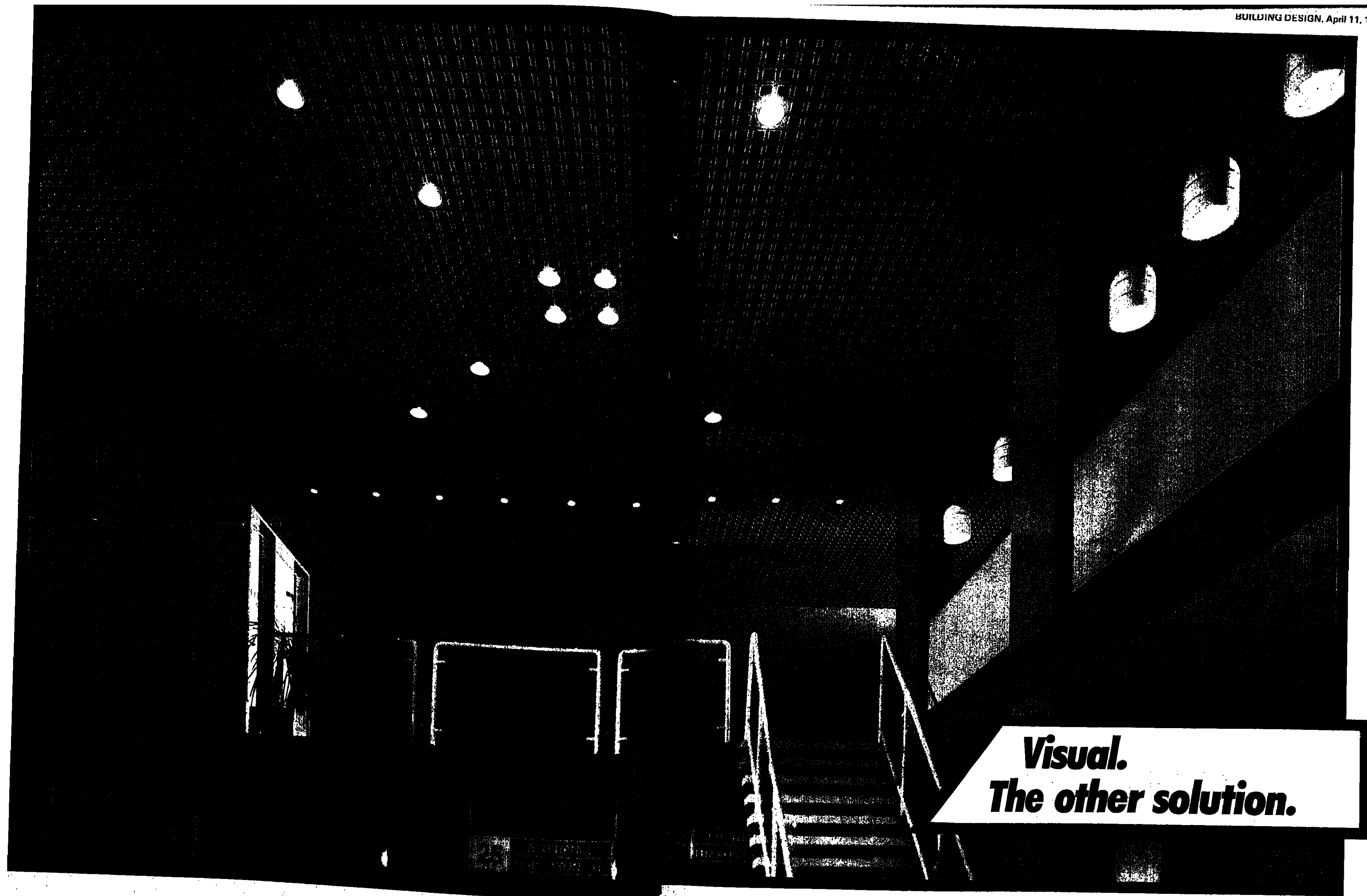
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Frank Lloyd Wright's Imperial Hotel is legendary in Japan — it has just been rebuilt in a museum. Peter Popham recounts its history and looks at Wright's lasting influence in the country.

THE SORCERER'S APPRENTICES

MORE than 15 years have passed since the demolition of Frank Lloyd Wright's Imperial Hotel in central Tokyo, but the old "sorcerer's palace", as brilliant, prickly and idiosyncratic as the man who designed it, refuses to lie down. Its hold on the memories of those who knew it seems permanent.

Wright is arguably the only architect this century who has succeeded in capturing the imagination of the public for whom he built and performed. His love affairs, his capes and canes and acid pronouncements all played a part, but photographs of the old Imperial prove that his architectural work was

at the bottom of it. His aim was to dazzle, enchant and amaze. And the old Imperial, the finest expression of the first, most buoyant phase of his long career, did all those things to perfection.

It was, by all modern standards, an extraordinarily fussy building from the outside. The basic structure, quite complicated enough in itself with its eight separate roofs, took shelter behind a fantastic array of ornaments: huge urns, planters, carved cornices, piles of stone bubbles, decorative mulions and pillars and abstract stone sculptures. It was far too rich to take in at a glance. You could spend half a day out there by the lily pond, absorbed in it. One effect of this battery was

to blur the distinction between the exterior and the interior, an effect intensified by the fact that the building materials, brick and even the quality of the decoration, were much the same inside and out.

The lobby was high, considering the structure's crouching, ground-hugging profile, and light filtering in through the third-storey windows made it feel even higher and lent it a slightly submarine quality. Beyond, the rest of the building stepped into intimate sitting corners, into bright lounges, through into the banquet hall with its fabulous decorated stone brackets, or along the corridors to the bedroom wings.

The sense of freedom im-

parted by flowing space, space which is sculpted as if it were a palpable material, is familiar now, but Wright pioneered it. And that idea, like so much else that was excellent in his work, came from Japan.

Which brings us to the proper beginning of the story of Frank Lloyd Wright in Japan. The entrusting of the design of Japan's most important public building to this headstrong, visionary foreigner seems one of the most reckless acts ever committed by a Japanese in authority. But it was not a mistake, however much it later came to be regretted.

Under the influence of Japan, Wright had given American architecture new forms, and a new idea of beauty; he had even

tried to establish it on a spiritual basis, summed up in the phrase "organic architecture", which owed much more to the East than to the West. With the construction of the Imperial he was able to repay some of this debt, and at the same time to create the finest monument to cross-cultural understanding that Japan has ever possessed.

Wright's first encounter with Japan was at the Chicago World's Fair in 1893. The Japanese national exhibit was housed in a replica of the Ho-odo, the Phoenix Hall, an important temple of the Heian period. It has been suggested that the Ho-odo's plan, with two wings extending on either side of a central hall, was the inspiration for the somewhat similar plan of the Imperial. Perhaps so, but this first meeting had many other more immediate consequences for his work.

Wright was only 24 at the time of the fair, and highly impressionable. Welsh in origin, American by birth, he was struggling against the trend of the times to create an architecture that was not in thrall to the historical traditions of Europe. As the critic G.C. Mansion has put it: "The actual confrontation with Japanese concepts was the hint required... to give his architecture its final and unequivocal direction."

The first great successes of Wright's career were the "Prairie Style" houses he built in the 1890s and 1900s, and several of their distinctive features were borrowed from the Japanese. There was the stress on the horizontal in the gently sloping roofs, and the deep eaves, stretching out to protect the broad areas of glass with which he was brightening the interiors. There was the dissolution of the old, boxy room divisions and their replacement by a fluid, adaptable interior space. Most interesting of all, there was his translation of the *tokonoma*, the ceremonial Japanese alcove, into a ceremonial fireplace.

intended like the *tokonoma* function as the heart of the household, the focus of communal life.

These were the years of Japanese art and architecture were having an enormous influence on the West, but Wright's use of Japanese themes was uniquely imaginative and original. As the lineaments of a new domestic style, they took hold in the United States and Europe, too, and domestic designs are still common. The Japanese origins were rapidly forgotten — though not Wright himself. His later, persisted.

In 1905 he paid his first visit to Japan, taking 30 days each way by ship. During the voyage he met a man who was to become an important supporter in the future, Goroichi Takeda, professor at the Kyoto School of Arts and Crafts. Takeda, who he lived in Europe at the turn of the century, was himself one of Japan's best architects. He gave Wright a number of woodblock prints which opened Wright's eyes to that medium and started a lifelong enthusiasm.

Ten years later Kihachiro Okura, the president of the Imperial, newly elevated to

aristocracy, decided that the original 60-room hotel, now 25 years old, would have to be replaced by something bigger. No-one seems to know quite why Wright got the job. One story has Aisaku Hayashi, Okura's business manager, combing the West for someone suitable. Another says a committee was sent for the purpose to Europe — though why they should have found Wright there is not explained. The most likely explanation is that Wright was decided on before anyone took a step out of the country.

He was already famous, thanks to a collection of his works that had been published in 1910, and well thought of throughout the West. Hayashi, who had worked overseas in the art field, would certainly have known of him and may even have met him, thanks to Wright's interest in woodblock prints. He would have known of his affinity for Japan. Probably Takeda urged his selection too, for when Mr and Mrs Hayashi arrived at Taliesin II, Wright's headquarters in 1915, to talk about the hotel project, they were accompanied by Takeda's most trusted pupil.

Wright was delighted to

South America, too.

The Midway, however, was built in only 90 days. The Imperial took close on seven years. It was an epic production worthy of the talents of Cecil B de Mille.

In the foreground were the giant protagonists: Wright himself, elegant, sagacious, serenely convinced of his own genius though given to flaming tempers; Baron Okura, an 80-year-old with jet black hair who was still fathering children. In supporting roles were Paul Mueller, Wright's brilliant, fiddle-playing engineer; the tireless manager Aisaku Hayashi, his good nature always being taken advantage of by cunning contractors; and Arata Endo, Wright's most devoted disciple, so intent on emulating the master that he too would wear a broad-brimmed hat and cape to inspect the construction and relay Wright's commands.

Then there were the villains: the tricky brick bakers, the thieving stone cutters, the labourers who boozed away their wages and held the work up. There were language problems, fires, huge deficits. And finally, never far from Wright's mind, was the greatest threat of all, "this terrible natural enemy to all building whatsoever", as

Japan



The banquet hall in the hotel's heyday.

he put it: earthquake.

Problems beset the project from the beginning. The method of construction, walls of brick and stone with concrete poured into the gaps, was new in Japan. The 100 masons and 600 labourers working at the height of construction all had to be trained from scratch. And as nothing like it had ever been built in the country before, no-one had a clue what it would cost. The initial budget was six million yen. By the end it had swollen up more than three times that much.

Wright's design was much more rational than his fantastic ornamentation would lead one to believe. To counter the earthquake threat he drove concrete piles down through the

eight feet of soil to the 60 or 70 feet of soft mud underneath. "The mud seemed a mercurial provision," he wrote, "a good cushion to relieve the terrible shocks. Why not float the building on it?" And so that was what he did.

The walls of the Imperial were solid enough, but they were not load-bearing. That, too, was part of Wright's earthquake-fighting strategy. Supporting all floors from the centre, "as a waiter carried his tray on upraised arms and fingers", eliminated the danger of tumbling walls and collapsing floors. Wright broke his structure into jointed sections so that in case of tremors each could move independently of the others; and he placed a large lily

pond at the front to ensure that, in the event of fire, there would always be a ready supply of water.

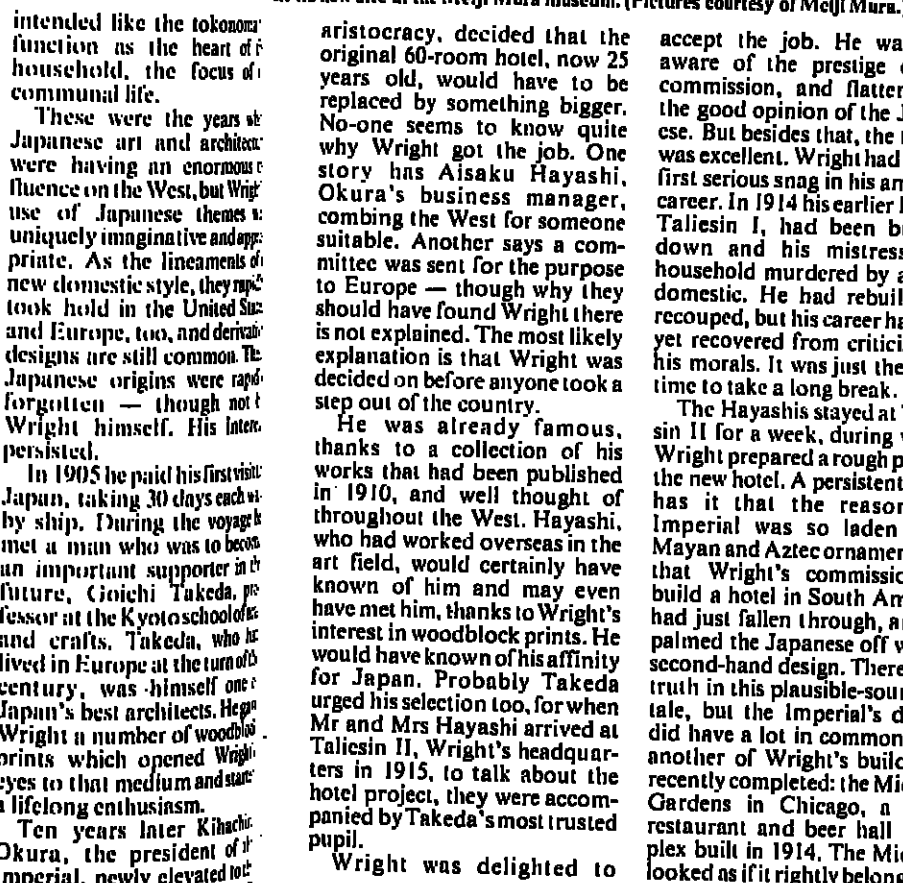
More than three years went by in drawing up plans and procuring raw materials, and construction finally got under way in 1920. The site office, no mere hut, was built of the same brick as the hotel, with a gently-sloping hipped roof, and from here Wright conducted operations. Nothing went smoothly.

The engineer Mueller, though a kindly, compassionate man by nature, was forever battling with Wright, who would beat the table, grab his cape, and flounce off around the site with Endo in his wake. Many of the artisans were convinced that the building would never be finished. Wright was impressed by their work — "How skilful they were!" he admitted afterwards, "how patient and clever!" — but exasperated by their refusal to use the pulleys and mechanical stone cutters he provided.

At the same time his Western ideas got him into trouble, as he admitted himself. He did away with the shed-like structure which covered traditional Japanese building sites, with the result that the work was so hampered by rain that it took an

continued page 26

Overall view of Wright's Imperial at its new site at the Meiji Mura museum. (Pictures courtesy of Meiji Mura.)



Inside the lobby of the transported Imperial — missing the wellness and earlier years, and with an inappropriately bland ceiling.

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Jiyugakuen school in Tokyo, designed by Frank Lloyd Wright. Photos by Tim Poag.



The sorcerer's apprentices

from page 26
additional half-year or so to complete.

As the end drew near, ill omens accumulated. Other foreigners in town spread rumours that Wright was mad, that the building would disappear into the mud at the first tremble of an earthquake. There was a showdown about money. By opening day on July 1, 1922, only the central block and part of the north wing were completed, but with six million yen already consumed the hotel's management decided that they had had enough of Wright and politely made him persona non grata. The building of the south wing was left to Endo. That autumn Wright left Japan, never to return. He was given the sort of tremendous send-off the Japanese reserve for those foreigners they are really happy to see the backs of.

Endo finished the hotel according to Wright's specifications and the date for the opening was set, with uncanny dramatic sense, for September 1, 1923. At 11.58am on that day, history tells us, Arata Endo was seated on the floor of the great banquet hall. Why? One wonders. It doesn't matter though: what matters is that he was at his post. And at the moment the greatest earthquake in Tokyo's history belted the building. The floor Endo was sitting on immediately sank two feet. The faithful disciple resolved, if necessary, to go down with his master's creation into the mud.

Fortunately, it wasn't. The damage suffered by the hotel was insignificant. During the nightmarish days that followed, when more than 100,000 people lost their lives in fires, the new Imperial was a haven for the homeless, and water from the pond Wright had insisted on helped to keep it that way. No matter that many of Tokyo's other modern buildings also survived the quake, Wright's vision and competence were vindicated, and his fame rushed through the country.

So in a sense Wright's Imperial Hotel was a legend from its first full day of operation. And a legend is what it remains. Just after it was finished, wrote Shinjiro Kirishiki, an authority on the Imperial's history, "the hotel was really beautiful. The whitish Oya stone combined with the yellow-brown of the brick and the gold paint in the cracks among the bricks created a strange and lovely colour scheme. I saw the hotel in my youth, and I remember it as a sort of sorcerer's palace".

Wright's life was on a heroic scale, and the earthquake's challenge to his creation seems of a piece with the rest of it. But considering that he spent four or five years in Japan, on and off, his impact on the nation's architecture was surprisingly limited.

He did leave his mark on

several buildings besides Imperial, and a few of these still standing. The prince-ster's official residence, opposite the Diet, is the most conspicuous, though it is finished off (badly, they say) someone else. The prime sketches for the old American embassy were Wright's, though again the work is completed by another.

The extant building without question he did Wright's is Jiyugakuen ("The Academy"), a private Chinese school near the inner suburb Ikebukuro, designed in collaboration with Endo and opened in 1922. A modest work compared with the Imperial, but of Wrightian style and due from the heavy, four-story chimneys to the inverted "Y" the windows, and the chain the dining room, specially designed, like most of Wright's furniture, but several sizes small for the school's students. The place is dreadfully dated, but seemingly beloved by users.

What else? A majestic, vulgar version of a Wright interior is to be found in a Ginza beer hall. There's a house of his near Kobe, near school. His use of Oya stone caught on, and was used to decorate many exterior walls. And his translation of a tokonoma alcove into a place enjoyed a translation to Japan which would have amused him had he known about it: the massive fireplace in the living-room of my own house near Tokyo, faced with small golden bricks, is inspired by his work.

Endo went on to devote his life to creating versions of master's work of this period, at least one of which, the Hotel near the port city of Kobe, is as splendid as the real thing. Besides the Imperial, he himself was perhaps Wright's finest legacy in Japan. He made an odd promise, they parted, never to communicate with each other again, when Endo died shortly after war (Wright had sent money MacArthur to help him pay medical bills) his son, Endo, took over his architectural firm, and later spent at Tallies II as one of Wright's last students.

Raku Endo is still a powerful architect, and the gently sloping, deep-eaved roofs and fireplaces of his comfortable houses squarely occupy a common Japanese-American ground that Wright had still moves him: the organic architecture, attuned to its environment; architecture which is not plain, but as a life is simple, with a growth of function and meaning which is a natural perfect balance on its site, like a swan on a lake.

THE LHT LETTERS
WEEK 1

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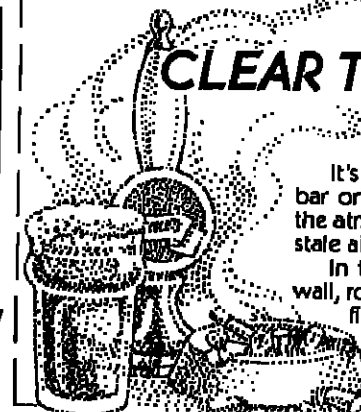
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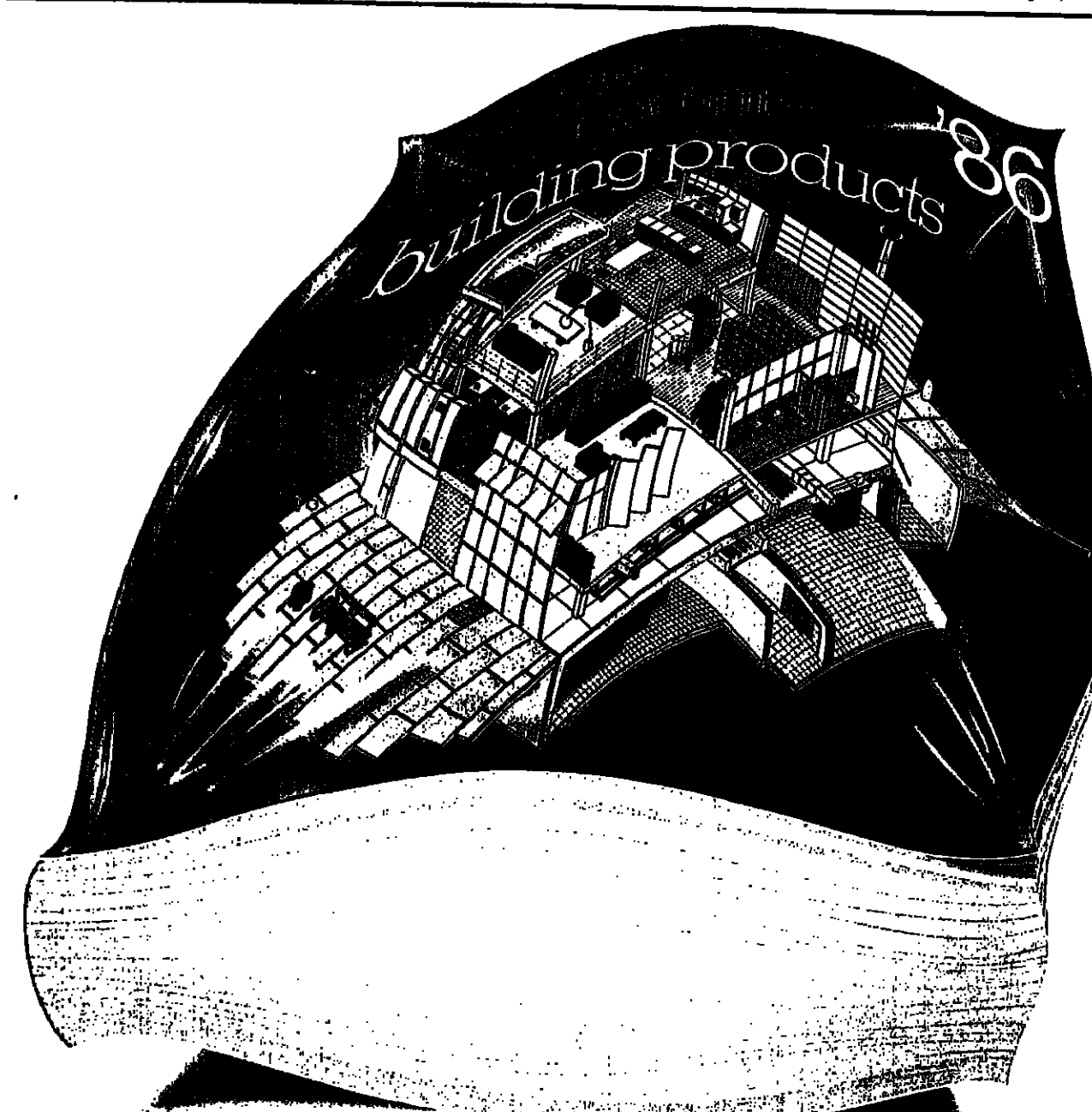
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SCOTTISH REVIVAL

An exhibition of artworks belonging to the RIAS suggests that a resurgence of Scottish design is imminent. Richard Carr reports.



The RIAS headquarters, where Sir Rowand Anderson is enshrined.

THE exhibition "Turning Points" at the Talbot Rice Art Gallery in Edinburgh continues the exuberance of the Royal Incorporation of Architects in Scotland.

Last autumn the incorporation opened its own gallery at its headquarters in Rutland Square and in May will hold an architectural convention in Aberdeen. Charles McKean, secretary of the incorporation, says the convention "will be bigger and better than anything we have ever done before."

McKean is quick to point out that "Turning Points" also fits

this bill. Covering the period from 1820 to the present day, the exhibition presents the RIAS' own collection of paintings, drawings, sculpture, models and memorabilia — including souvenirs from the Empire Exhibition in Glasgow in 1938.

It aims to show "how the presence of a rediscovered or reinterpreted past has produced turning points in Scottish architectural history, particularly in the design of houses. It suggests that we are at another turning point and demonstrates current preoccupations and approaches. If the public, whom modern architecture has to

serve, is aware of this context and the profession's creative ability to meet it, we can expect a resurgence of excellent modern Scottish design."

This is, of course, an extremely ambitious programme for an exhibition and I am not sure it demonstrates a running theme, except perhaps in the section devoted to the 1930s. But, like the exhibition "Scotstyle", presented two years ago, "Turning Points" does show how alive and varied architecture in Scotland is.

It shows how Scotland recovered from the loss of her best architects, like Robert Adams, after the 1745 rebellion and began a period of radical town planning — the new towns of Edinburgh, the new town and west end of Glasgow, King Street, Union Street and the west end of Aberdeen. As the exhibition notes: "The state emerged as a significant patron of the profession, as did charitable trustees. Architect/client relationships remain largely personal, particularly in the realm of large country houses, collectively one of Scotland's most notable mid-19th century legacies."

It was, of course, a period of Greek-influenced Neoclassical style, especially when it came to public buildings. The exhibition includes William Playfair's own student drawings, Robert Smirke's designs for Perth Magistrate's Court and the Physician's Hall in Edinburgh, and Thomas Hamilton's unsuccessful proposals for the Royal Institution (The Mound, Edinburgh).

Historicism was also applied to country houses — as shown by James Gillespie Graham's proposals for Murthly — and to monuments. It seems inappropriate to me that George Meikle Kemp's monument to Sir Walter Scott in Princes Street Gardens, Edinburgh, should be in a neo-Gothic style (just as his house at Abbotsford, much of which he designed himself, is in an English Tudor style). Perhaps there is some kind of justice in the fact that Kemp drowned in the Union Canal before the monument was completed.

The exhibition also tells us that, in 1845, William Burn and David Bryce invited Robert Billings to Scotland to prepare a four-volume series of detailed drawings of historic Scottish architecture, and that the revival, in an indigenous Scottish style, reached its apogee in the Wallace monument in Stirling by J T Rochford. There is a marvellous drawing of the monument in Room 2, which covers the period 1890-1916.

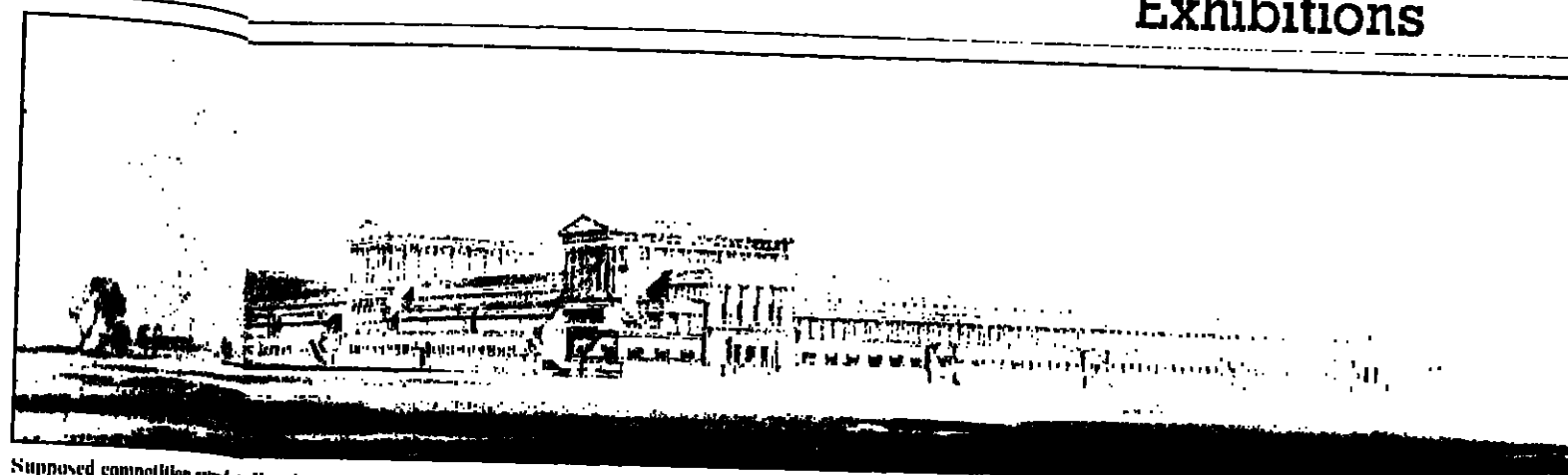
The monument was built from 1885-87 and is extremely theatrical: commenting upon the style in 1854, *Building Chronicle* wrote: "Now in North Britain, we have old Scottish... the style for nine-tenths of our domestic buildings. And oh! what oddities are being perpetrated in its name!"

The building would make an appropriate stage set, just as Stirling Castle was used for Colditz by the BBC, and the tower and stair of Mackintosh's Queen Margaret College in Glasgow was transformed into a set for "The Hunchback of Notre Dame".

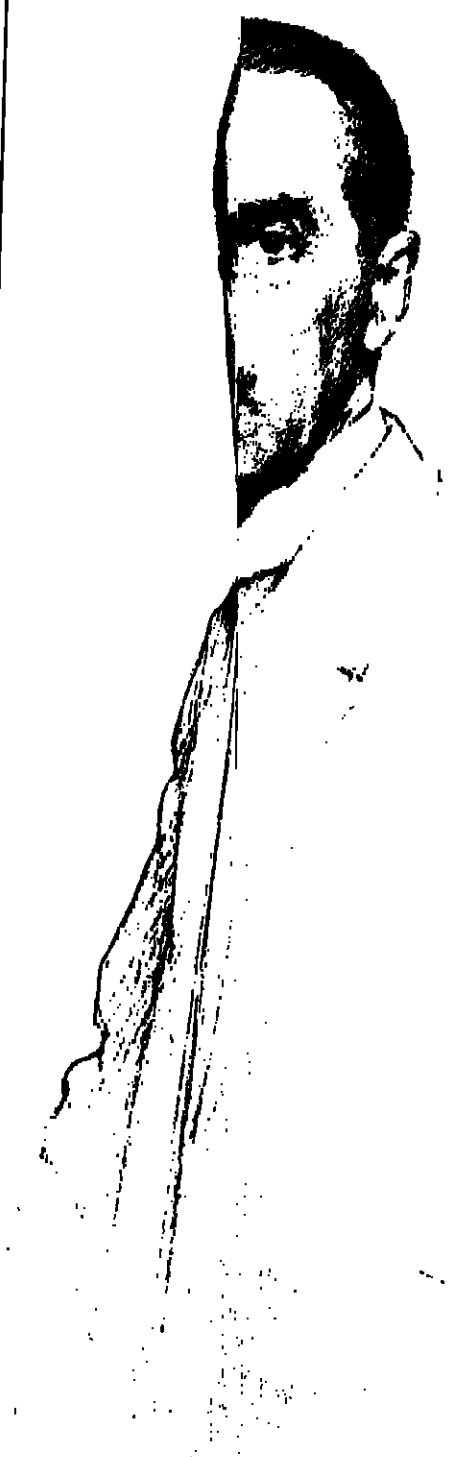
The period also saw a Scottish revival of the Arts & Crafts movement, and Room 2 includes Sir Robert Lorimer's measured drawings and elevations of Kellic Castle in Perth, which his family saved from being a roofless ruin and continue to live in today.

It is appropriate that another revivalist (and lover of Scottish castles), Mackintosh, should also be represented in the section by his marvellous drawing of Queen Margaret College. The English section of the movement is represented by the design of low-cost houses by the Rosyth Naval Dockyard, A H Mottram, a pupil of Raymond Unwin and greatly influenced by Leitchworth.

But there was another revival, represented by the marvellous photograph of the Glasgow Exhibition Building designed by James Miller in 1901. These are the epitomes



Supposed competition entry by Kensington museum. Presumed to be by Alexander (Greek) Thomson.



Sir Robert Lorimer, a posthumous

by John M Alken, 1930.

wedding cake architecture and are reminiscent of buildings put up in Paris a few years earlier.

If the period before the First World War shows several different turning points, the post-war period, as exhibited, is more coherent. Whether this is the result of the RIAS' own research into, and love of, modern international buildings of the inter-war years, or actually the case, I am not sure.

Room three of the exhibition reveals how strong the international Modern Movement was in Scotland. It was epitomised by new cinemas — Green's in Dundee was a beautiful example. Its original slender tower is now hidden by grey corrugated sheet.

But there are other buildings of the period which remain much as they were. These include Kininmonth & Spence's house in Dick Place, Edinburgh (1933), the Maybury Roadhouse

in Edinburgh (1936) by Paterson & Broome, which still has most of its interior fittings intact, and Gribloch House near Kippen in Stirlingshire. Designed for the Colville family by Kininmonth & Spence in 1938, the latter, a large mansion house complete with swimming pool, has been described as a mixture of Regency and Modern and is represented in the exhibition by photographs, a model and a fireplace.

The exhibition also reminds us that, during this period, most modern buildings were actually tried out on either animals (like the penguins in London Zoo) or miners. There is a photograph of the pithead baths at Cardowan in Lanarkshire, which were designed by J A Dempster in 1935 and look remarkably like the stations Holden was then building for London Transport.

Less adventurous, perhaps, was the Chicago-inspired Draffen store in Dundee, designed by Thoms & Wilkie between 1929-35 (their building for *The Courier* is a better example of this influence) and Thomas Tait's art deco St Andrew's House in Edinburgh of 1934. This has always seemed to me a particularly fascist building.

But if that is so, then his reputation is regained by his work for the Empire Exhibition in Glasgow in 1938. The exhibition contains a photograph of this site and a model of his 300ft tower, the concrete foundations of which remain in Bellahouston Hill.

Room three introduces us to a new kind of architecture — the architecture of pleasure, of cinemas, ice rinks, roadhouses, pavilions, cafes and garages. A photograph of the Empire Exhibition is striking in that it reveals how the exhibition was a forerunner of the 1951 Festival of Britain. "Turning Points" says of the exhibition: "It attracted an international audience of 13.5 million, despite the Munich crisis and the wettest summer on record, to the greatest display of new architecture in Britain in the first half of the century."

The final section of the exhibition argues: "for 25 years after the Second World War, the priority was speed and economy of construction, and the reconstruction of town centres, principally to international models. Questions of identity, locality or even nationalism were considered superfluous and inappropriate. The construction boom began to falter in 1973 and stopped by 1979. There was a chance to reconsider."

This has led, the exhibition suggests, to a new emphasis upon conservation, rehabilitation, an awareness of past values and of the importance of the environment. There are references to Kit Martin's conversion of Cullen House into 13 self-contained units; to T M Gray's work in the Grassmarket, West Port and The Pleasance, Edinburgh; to Kander's work in Carlton Road, West Nicholson Street and Forest Hill, Edinburgh; and to the conversion of the building in the Fruitmarket into the City Art Centre by Edinburgh District Council's architects.

There are also references to some of Scotland's most modern buildings — RIBA award-winners such as the Scottish Widows building by Sir Basil Spence, Glover & Ferguson of 1977, the British Steel Corporation factory by the Reich Hall Blyth Partnership of 1978 and the Church of St John Ogilvie in Irvine by Douglas Niven and Gerald Connolly of 1983.

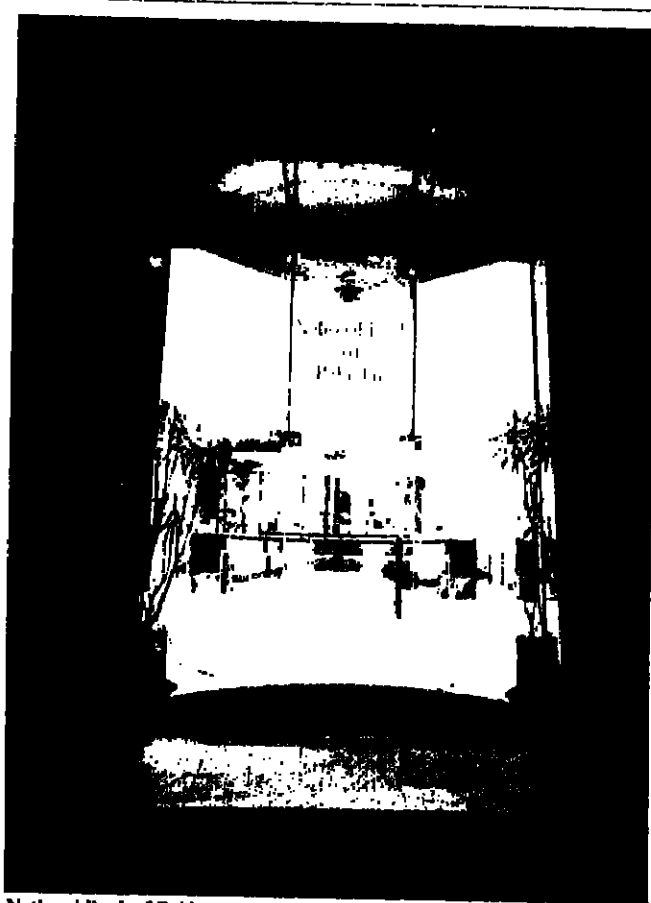
Recent and unfinished buildings are also covered: Elder & Cannon's National Bank of Pakistan in Glasgow, James Parr & Partners Exhibition and Conference Centre in Glasgow

and Hugh Martin's new headquarters for Britoil, also in Glasgow.

The exhibition reveals that there is a lot of extremely interesting architecture in Scotland, though one of the final observations in the exhibition does strike a cautionary note: "The combination of defence spending and increased shopping and leisure spending reminds one of the late Roman empire: bread and circuses." Does the empire rely, one wonders, on the continual supply of Scottish oil?

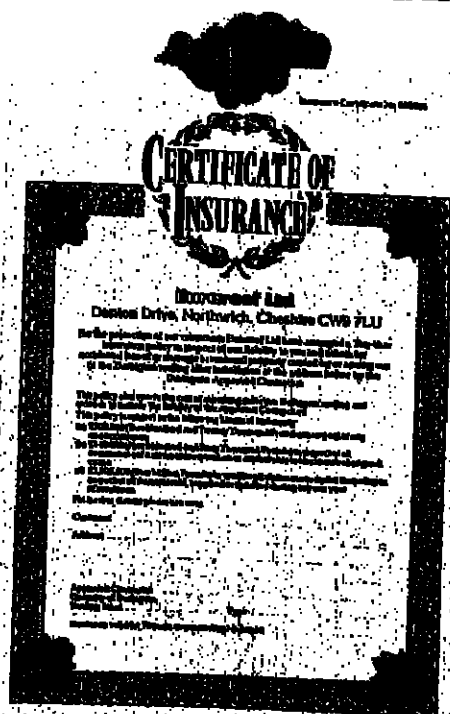
Turning Points continues at the Talbot Rice until April 19.

National Bank of Pakistan, Glasgow, Elder & Cannon 1981.



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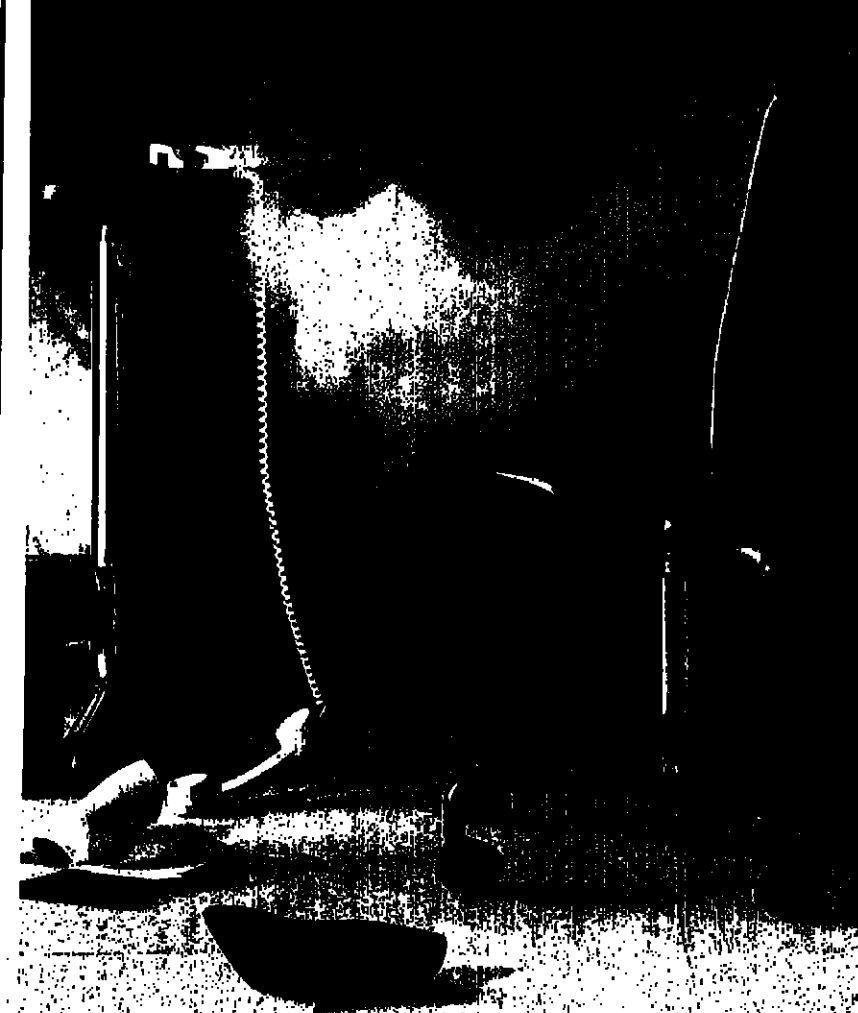


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THE GUNNEBURY TALES

As Gamma City, the urban prescription generated by Nato (Nato Architecture Today), moves from London to Edinburgh, Brian Hatton examines where they come from and where they're going.

IMAGINE nine architects on a pilgrimage to Gunnebury. On the way they start to tell each other stories around themes of architecture. Call them "divisible cities", because instead of each telling separate stories, they keep interrupting each other, adding extra characters, altering plots, mixing up narrative structures and idioms, changing functions and settings, swapping tropes, transposing genres, subverting, interacting, downright interfering, or just going their own sweet way. Not "once upon a time", but "Once across/through (add your own preposition) a space".

The stories each begin with real-life motifs, but soon become something more, pushing a little further into space and substance how each motif might be more vividly itself by being paradoxically revived as something else.

Nato's method is like this: they would follow Mikhail Bakhtin's remark on Rabelais: "There is nothing absolutely dead; every meaning will have its carnival of resurrection." So it is with Nato's city narratives. They discover something true and essential about how people are living now and project them into architectural might-be's — "nighttime" — enhanced possibilities of life through intensified possibilities of architecture, the enhancement never given to us as once-for-all certainties but constantly resurrected afresh out of the designer's conjuring of events with fantasy. Conjure the events with enough imagination, say Nato, and the objects will spring up in carnival around them.

What stops this process from becoming indulgent in Nato is precisely the interaction itself — any over-concentric theme on the part of one teller soon gets hijacked by another into something different; eccentric movement becomes the critical method to a concentrated, because mutated, reality: Gunnebury becomes Gammabury, an intensified version of what it is capable of. Through an interaction of exchanges that parallels the actual pattern of banterings and bargainings that create the cities we inhabit, the form of the Nato group simulates the processes of the city itself, but brings out the structure and character of its lively tumult in representational forms and images. Above all, the

image of exchange.

In Nato's Gamma City exhibition, the X, Y, Z, & T (T for time) coordinates of space are defined by the contents, acts, agents, and events of exchange that refurbish and resurrect new capabilities of urban profusion, confusion, and diffusion. Think of Nato as a kind of architectural rediffusion network, except that in the process of relaying the given motifs from their hands-on local sources onto the broad infrastructures of the architectural realm, these get altered, enriched, amplified, but still on hand, and not abstract. Real, and not abstract certainly, but doubtless also made, as Mark Pritzman put it in *Nato 1*, "inverse, perverse, reverse".

Nato sees in the city an infinite network of Chinese whispers in which every relay is the source, and creative rediffusion the condition of contemporary culture and therefore of architecture also. Accordingly, the titles of the Gammabury Tales here proffered are neither definitive nor truly distinct, but merely generative, a kind of matrix wherein a provisional order can prevail only in the prologue: in the telling, the tales get used — and as Wittgenstein said: "Don't ask for the meaning, ask for the use."

Likewise to those who complain of too much conjuring, I would point them to Stephen George's poem, *Man and Satyr*. A satyr, as hybrid man-goat, is already very Nato, and "goat" in Latin gives us "Capriccio", with its pastoral friskiness. "Industrial capriccios" or "urban pastoral" would be a good description of Nato (see the catalogue to Nigel Coates' AA exhibition of "Arkabion"). In George's poem the goat-man says: "You are but man... our wisdom begins where your wisdom ends." The man replies that the day of myth is over. "Yet", replies the satyr, "Nur durch den Zauber bleibt das Leben wach" — "Only through magic does life stay awake"...

The Townplanner's Tale (magpie's-eye view)

NATO's aim is to recast the modern city in a truer, because more natural, image of itself. To this end they experiment with increased densities of events not merely at the megascale of town-planners, where they take the existing substance of the city as megascale, but right down

through all spatial experiences, through block, building, room, and body. For the first time since the Bauhaus, Nato presents a whole-culture continuity of design, "from the cushion to the city", but now not imposed by some supposed "universal design method", but rather simply drawn together, freestyle, from the street vernacular of innumerable local initiatives and creative misuses. To this end the Nato townplanners become cultural magpies with wits and eyes for genetic motifs.

The Craftsler's Tale (woodworm's-eye-view)

THE words "freestyle" and "vernacular" hark back to the arts and crafts, but by very bent routes, like the rusty twisted steel that Nato often builds with. Urban trades, like panel beating and welding, may nowadays mix with anything from computer hacking to hi-tech rock-climbing in individual cases, but insofar as all show native skills freely deployed, then they may, like Nato themselves, be regarded as among the mongrel progeny of William Morris (Nato is a guild? Not quite), even though the aesthetic they evoke is that of farmyards and allot-

Squatter's, Refurbisher's, Scrapmerchant's Tales

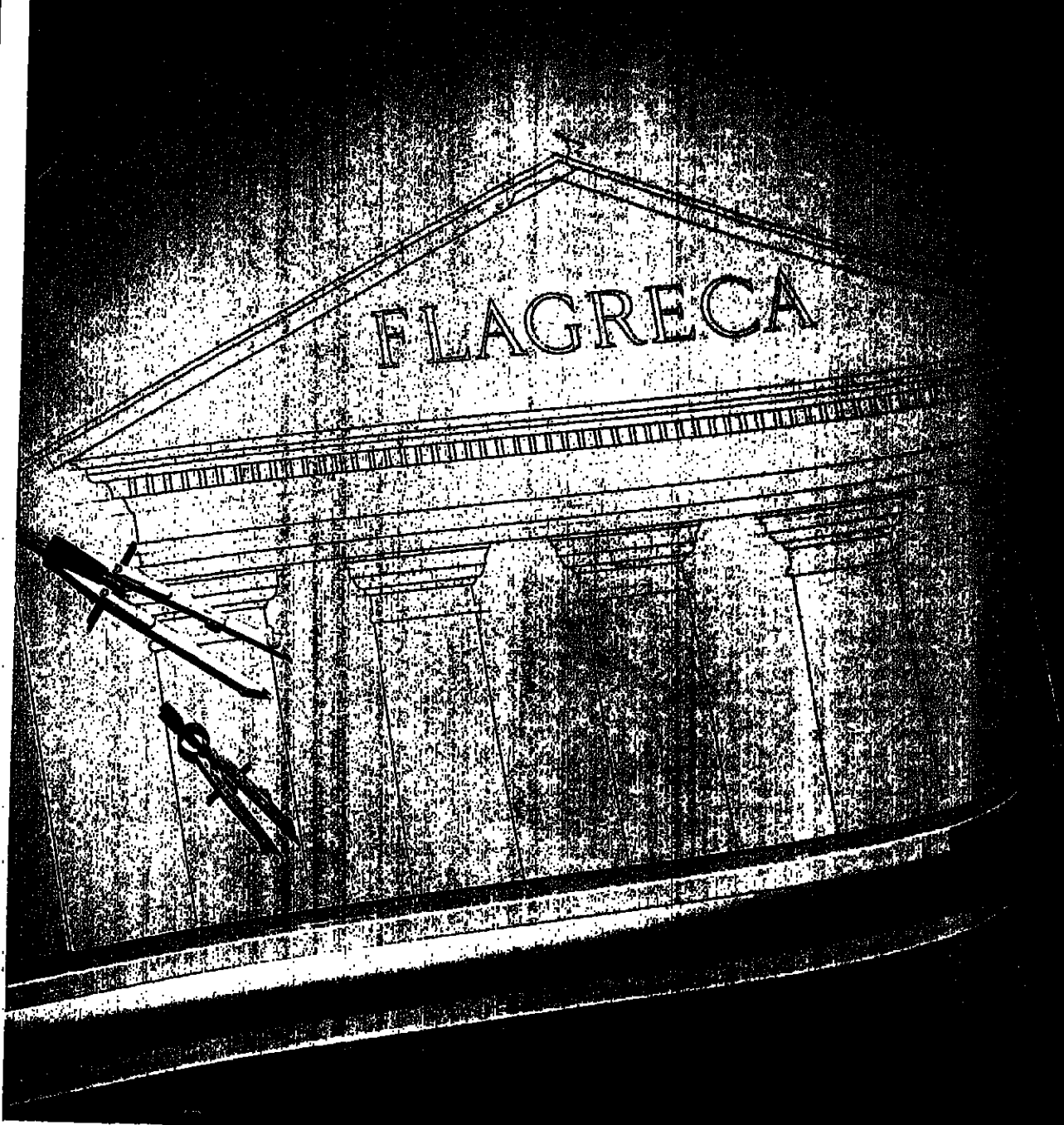
CERTAINLY Harold Steptoe is a father of "Albion", and an authentic folk-hero of English urbanism. He made the inner city seem like rough pasture, lean but free for the borrowing. Squatters have sometimes managed this also. But Nato would like the processes of much bigger operations, like area redevelopment, and the provision of information technology, to take on the same attitudes, with the same freedom

ments, make-do and mend, scavenging and salvaging for unlikely new uses. Hence the word "craftsler", not traditional "craftsman", like "chandler" and "hustler".



Gamma City — Home with Bench, drawing by Catrina Bector.

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VIA Grand Pere Bernard Tschumi the *Atelier* provocateur-tactics in the face of the monopoly of spectacle, the necropolis of power.

The Picknicker's Tale (Culinary highlights)

A PICNIC, such as the "Guinness and Grub" Nato outing to an overgrown Thames eyelet (described in the introduction to Coates' "Arkabion" catalogue) is in many ways the quintessential Nato situation: carrying culture to nature with maximal pragmatism, but with classical prototypes. Think of Giorgio's "Fete Champetre" and its urban burlesque in Manet's "Lunch on the Grass", then burlesque it again to "lunch on the tarmac", and then again to "lunch on the market-place", and you will be engaging in a Nato narrative, creating your own "mighthood", and alter architecture that begins from the body, ends in building, through freedom.

Nightclubber's Tale

IN the early Nato years, many picnics for the ears and eyes were

undertaken in nightclubs, which were to the Nato attitude what the grotesques were to Picasso — an artificial nature within, allowing freedom to deconstruct, improve.

Three Domino Tales: Raw, Readymade, Natural

CORBUSIER'S "Maison Domino" was a bare prototype for all of his modernist theses. What would be the equivalent image-cum-structures for Nato? I would suggest three: a structure, a system of objects, and an event. The structure is a gutted raw building, fitted with refurbisher's scaffolding and binstates for rapid transference. The second would be the photo of Duchamp's studio filled with "Readymades" loose for the asking. The "Readymade" is the object in limbo, hung between one use and another, "between here and now", as Catrina Bector put it. The third would be the Manet picnic, described above. From out of this matrix, Nato's "Albion" and "Gummu" come.

Gamma Tales

NIGEL Coates, in the introduction in *Nato 3* to Gamma City: "Think of an intermediary architecture on that edge between people's lives and the given city, a kind of city furniture poised to refurbish rather than rebuild. The interweaving of diverse functions should be seen as positive. Hence look upon tangled road-rail junctions, building sites and converted factories as Gamma-places built by accident. Unpick the situation until bare signs show through, then expand them and spread them out to make space really work as a trigger for experience. Build in fictional gestures and narrative side-steps, because peripheral ingredients can upgrade reality when thrown in with it. Customise new situations with new means and new technologies, not as futurology, but as taking stock. Tape-decks, discdrives and VTRs have outgrown their status as commodities. They're spare parts of the architecture of our daily lives. Use materials to exploit their differences. Bend them, stretch them, paint them and erode them, use their contortions to build impulse into dynamic form. We want sensual architecture: architecture which stimulates."

"Nato's Gamma City is a get-up-and-go starter pack based on typical sites and probable events."

It scrambles uses and meanings... bends stereotypes... uses double levels... Actions are used politically. Its city is made active again, putting back the movement that Modern Movement Man forgot about.

"Why Gamma?" Because Gamma-rays emit spontaneously. They radiate strong short radio waves, effecting built mutations."

The Dilettante Methodologist's Tale

WHEN, two years ago, I reviewed *Nato 1* in *BD*, I dubbed the group with the oxymoron "radical dilettantes", and in an article in *ZG* magazine about Nato, I suggested that "madness is their method". It is curious that despite the high level of improvisation among the Nato group a surprising degree of principled method can be abstracted from the "madness". In reviewing Coates' "Arkabion" exhibition I induced 24 such tenets of "code" from the "capriccio".

It is entirely characteristic of Nato's magpie humour and opportunism that these should then have been seized upon and reprinted in *Nato 3* as "Nato's Building Regs". I offer them again here (pp 34-35) as a thinking-aid to Nato beginners.

Nato's Gamma City exhibition can be seen at The Fruitmarket Gallery, 29 Market Street, Edinburgh from April 19 until May 17. Open Tuesday-Saturday 10.00am-5.30pm, admission free. Details: 031-225 2383. Thereafter the exhibition is expected to travel to Hull and Bristol. The first showing was last year at the Air Gallery, Rosebery Avenue, London EC1.



Nigel And The Others, a world apart: Christina Norton, Nigel Coates, Carlos Villanueva, Martin Benson, Robert Mull, Mark Pritzman, Melanie Sainsbury, Peter Fleissig and Catrina Bector. Photo: Sheila Rock.

continued page 32



Drawing for the two level (public and domestic) Gamma City as installed in the Air Gallery by Mark Pritzman.



Urban transformation: rubbish chutes feed Nato in London's Air Gallery.

NATO

NATO



Above and across spread: Photographs show Nato's Gamma City - public and private zones - installed in the Air Gallery in London. (Colour photos: Peter Fleisig, black and white: Geoff Beechman.)

Building regulations

1. Existing features of the site are adapted rather than building from scratch.
2. Cityscape is treated as a natural formation, rather as a gardener might treat a landscape.
3. Existing structures are also treated as "given" as fashion designers might treat

the body or basic garment, or theatre designers the stage, or interior designers a raw space. "Interior design" is adapted as "exterior design", "occasional decor" as "local decor".
4. Drastic alterations arise not only from functional operations of the pro-

gramme, but also from representational, poetic, or visionary interpolations of the site's history, present activities, and possible futures.
5. Functions and representations are subject to the same rules, exchanging and combining roles.
6. Homogeneous utilitarian

and abstract structures, such as commercial grid-frame blocks, are transfigured by the heterogeneous iconography of transgressive activities. Orthodox space is penetrated by heterodox paths and figures, as in pictures by Paul Klee where a grid or cell-work is crossed by

a "line taking a walk".
7. Many gaps are left, often to situations, events, and activities than they are to built autonomously and local forms.
8. Marginal and treated as props.
9. "One thing used as another; one thing made of another"

10. There is no dogmatic exclusion of types or styles; all are used as props.
11. "One thing used as another; one thing made of another"

12. Real objects and posed objects are given the same representational status.
13. The space of art is identified with that of the spectator, daily life, and the world of objects.
14. Hybrid structures, open to the co-presence of diverse categories of meaning.

15. Overlaying, meshing, splicing, and weaving are basic procedures.
16. "Movement and timing are integrated with the static as a design tool" (Cedric Price).
17. Free adaptation of conventional signs and current imagery.

18. Cultivated contiguity multiplies the occasions for exchange.
19. Anecdote (representational fragment in time) is made into synecdoche (representational fragment in space).
20. Routes, sequences and activity narratives generate

sections rather than plans as design tools.
21. Sections generate a three-dimensional equivalent of Noll's map of Rome as a continuous area of common access including both street and public interior.
22. Street and block stage a reciprocal theatre of events.

23. Commitment to the visible and graspable as the basis of design. Rejection of abstraction except as either a moment in method or a moment in style.
24. Fundamental commitment both to beauty and to its rivals, the sublime and the absurd.



Mark Prizeman's Gunfish Club.



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Carlin Beevor's Beach project.

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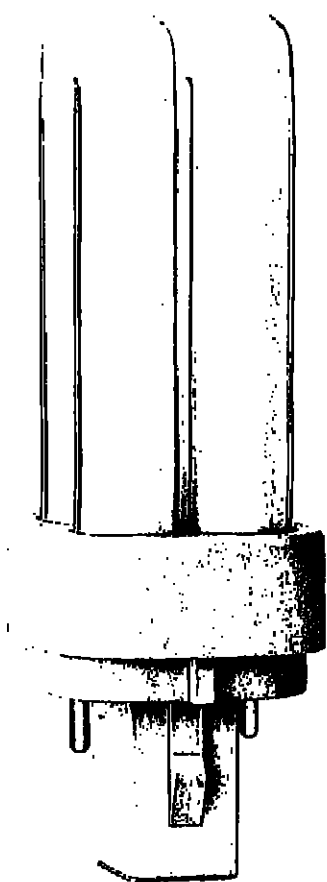
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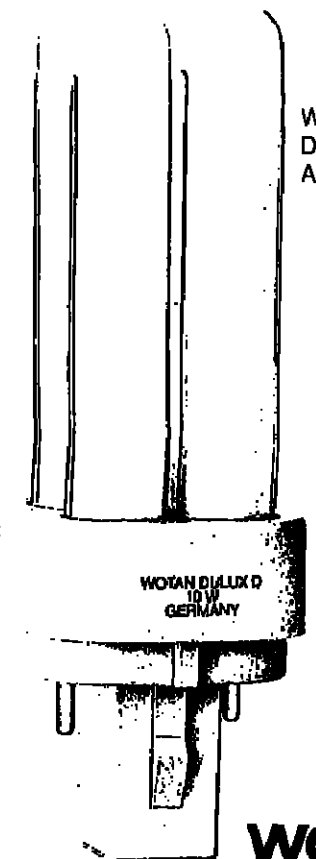
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WOTAN DULUX® D Actual size

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Books

Homage to matters of the spirit

By David Spaeth

Mies van der Rohe by David Spaeth, Architectural Press

As far as Britain is concerned, 1986 is not the best year for a Mies jamboree. The exhaustive trial of the architect's reputation conducted by last year's Mansion House inquiry, when so many of our leading practitioners felt compelled to spring to Mies' defence, makes the prospect of another *Miesfest* this year somewhat unappealing – particularly when Palumbo's defeat means that we will not see a Mies building in London after all.

Nevertheless, the centenary of so lauded a 20th-century architect cannot be allowed to pass unnoticed. New York has already led off with the major Mies show at the Museum of Modern Art, which will travel later in the year to Chicago, Berlin and Barcelona (BD March 7). No doubt the presses will roll with commissioned works on the man the architectural press have hailed as the "originator" of the Modern Movement.

Like other leading German architects of his generation, most notably Walter Gropius (see BD, May 13, 1983), Mies enjoyed two consecutive careers. From 1907 to 1937 he practised in Germany, based in Berlin, and attained a degree of eminence as one of the leaders of Modernism in the 1920s and 30s.

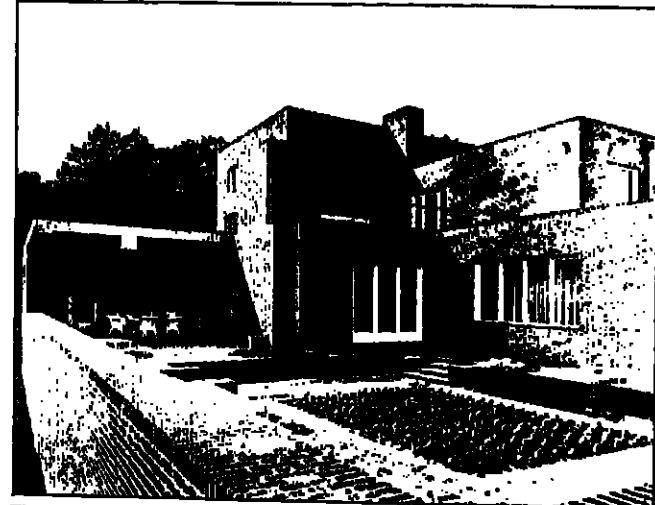
In 1938 he moved to America and from Chicago established a world reputation. Ludwig Mies (van der Rohe was added later to impress) was the son of an ironmaster, born in Aachen in 1886. At the age of 13 he left school to work as an apprentice brick mason and then, after some time with a firm of interior decorators, went to Berlin to become an architect.

From 1908 he worked for Peter Behrens, at first under his assistant Gropius, and then as assistant to Behrens himself.

In this period Mies encountered not only the industrial application of architecture (Behrens was then working as designer and stylist for huge German combine AEG), but also wider architectural influences, particularly Schinkel,



The Tugendhat house, Czechoslovakia 1928-30.



The Wolfhouse, Germany, 1926 – Mies, unusually, explored brick in the 1920s.

Frank Lloyd Wright (through the 1910 exhibition and Wasmuth monograph) and Berlage, whose brick architecture Mies studied during a year-long visit to Holland.

In the First World War Mies served in the ranks on the eastern front. Returning to Berlin after the war, he established himself at the centre of the city's architectural avant-garde, particularly as co-founder of the constructivist/abstractionist magazine *G* in 1923, and, two years later, as co-founder of the Berlin Modernist pressure group the Ring of Ten.

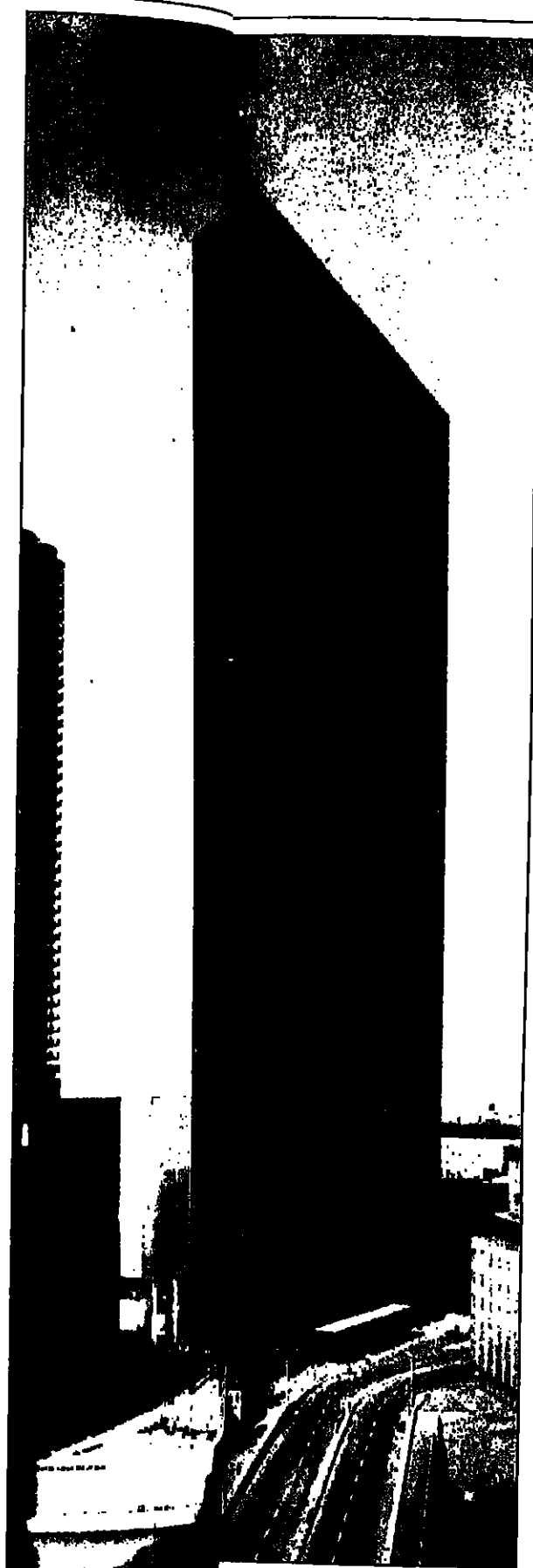
It was in this position that Mies consolidated his thinking about architecture. Not surprisingly, it had much in common with the thinking of his contemporaries on the European avant-garde circuit such as Le Corbusier and Sigfried Giedion.

Like them, Mies viewed architecture primarily as a matter of the spirit – in the mystical sense of Hegelian philosophy, as the incorporal

and non-material essence, the moving force of world history. As Mies put it in 1930, "the meaning and right of every age, including our own, consists solely in providing the spirit with the necessary prerequisites for its existence".

Mies believed that technology was an important characteristic of his age, and that architecture owed it to the spirit of the time to express that fact. It was important not to over-emphasise materials, since they were non-spiritual and of no inherent architectural value. What mattered was the creation of architecture that was true to the spirit of the day because, as he said (somewhat elliptically) in 1930: "Architecture is the real battleground of the spirit. Architecture wrote the history of the epochs and gave them their names."

In the 1920s, while other Modernists looked to concrete as the authentic "new" material, Mies explored brick, both for projects (the famous brick country house project of 1923)



IBM building, Chicago, 1954



New National Gallery, Berlin, 1962-68.

and for built schemes (the Liebknecht-Luxemburg memorial of 1926 and the Wolf, Lange and Esters houses of 1926-30).

While most German Modernists (Ernst May in Frankfurt, Otto Haesler in Celle and Bruno Taut and Martin Wagner in Berlin) looked to state-funded social housing projects as their main field of practice, Mies remained the art-architect (like Le Corbusier). Most of his products of this period were private houses, not housing. The Weissenhofsiedlung, a housing exhibition in Stuttgart in 1927, was an advertisement for this "new architecture". Mies, as director of the exhibition, invited the participation, not of the housing specialists (May or Haesler) or the hardline functionalists (Hannes Meyer or Hans Schmidt), but of the Berlin group and international celebrities like Le Corbusier. The result was closer to an exhibition of bourgeois villas than of low-income housing.

In the early 30s the housing crew were driven abroad by the collapse of the welfare programmes in Germany, but Mies stayed on, became director of the Bauhaus after the Meyer period in 1930, and moved it to Berlin after the closure by the Nazis of Gropius' Dessau building.

Other aspects of Mies' oeuvre in this period disappeared as

Seagram clones emerged in Montreal, Toronto, Baltimore and Chicago, although not, in the end, in London.

A problem for historians of Mies is the disappearance of private papers from the German period. David Spaeth does not mention this difficulty, but he is not a historian and is not overly concerned about sources and methods. Rather, Spaeth is a Mies disciple from the American period, and what he gives us is a straightforward enthusiast's guide to Mies' life and work, with emphasis on the American years. The German period tends to be treated as a preamble.

Any attempt to place Mies in a broader re-examination of the history of Modernism is left to Kenneth Frampton's introduction. While Spaeth gives a fair coverage of the main points of the story, he does not aim to produce a scholarly or critical re-evaluation of Mies' place in 20th century developments. His book, while undeniably useful, cannot be regarded as in any sense definitive.

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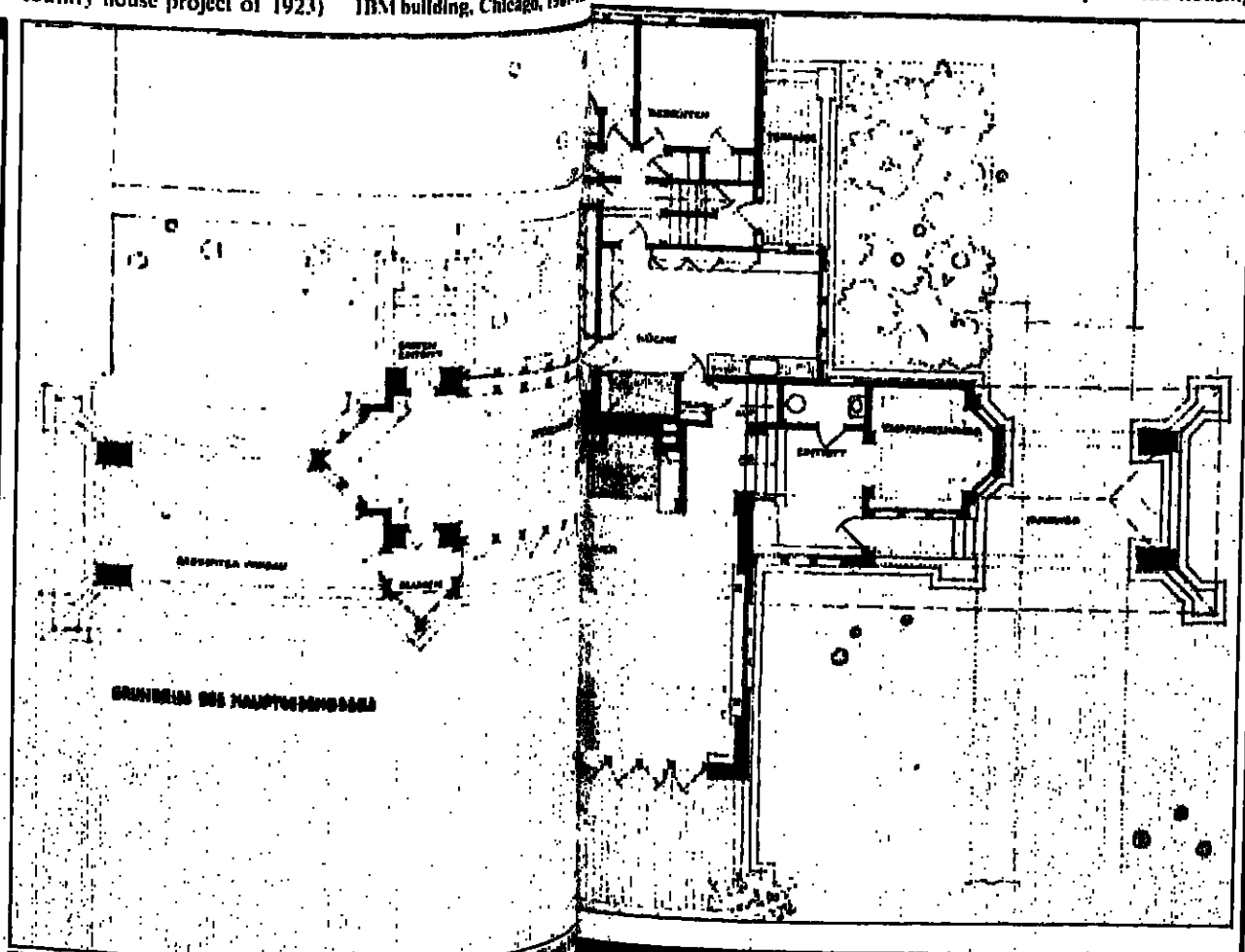
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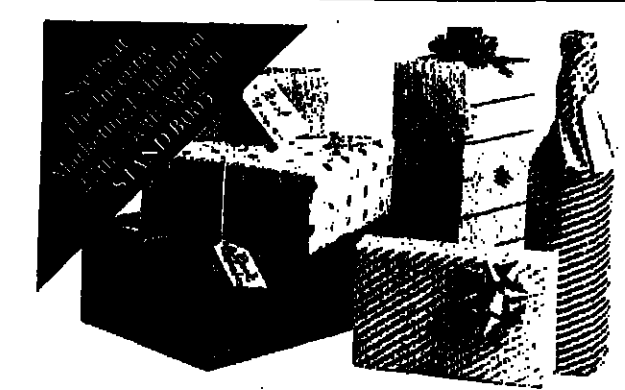
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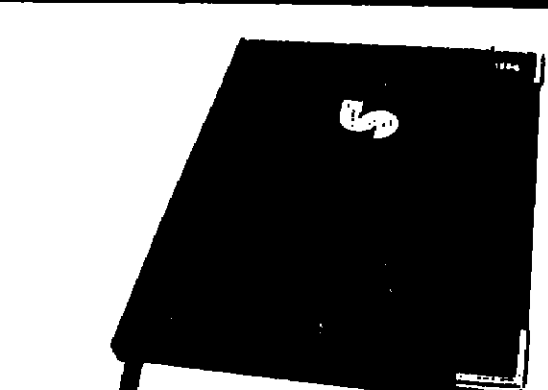


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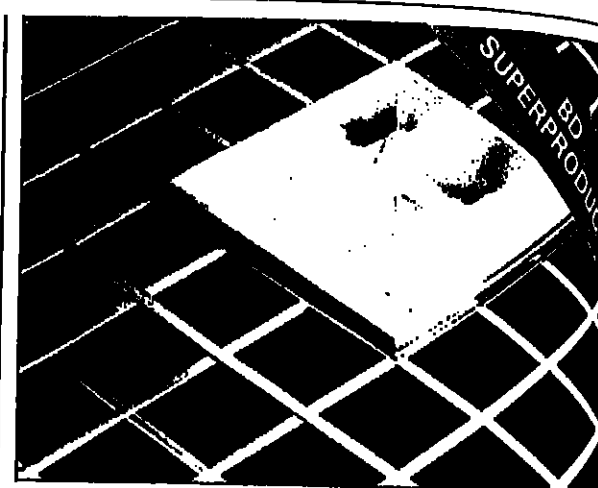
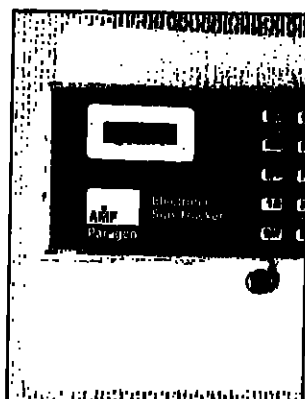
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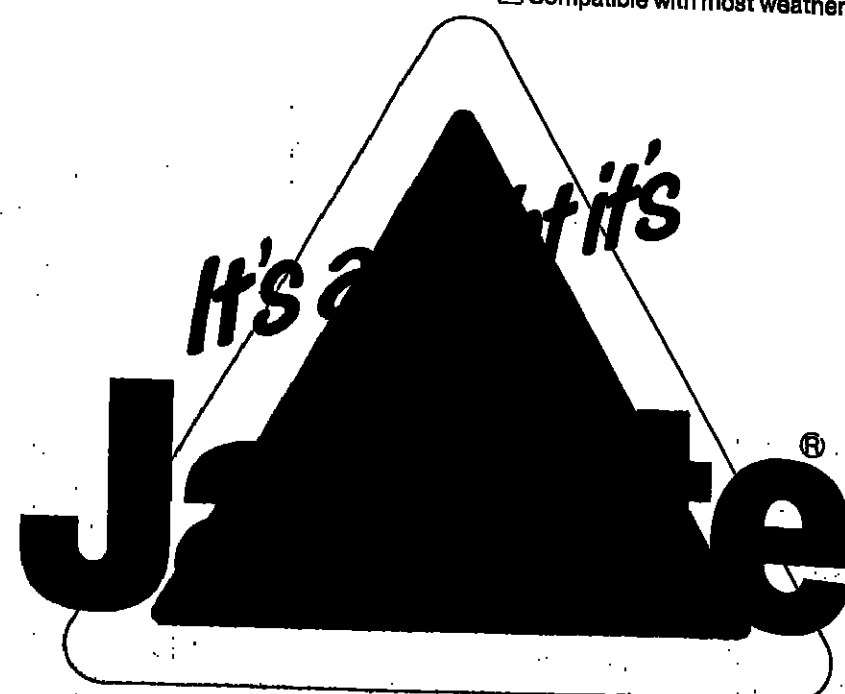


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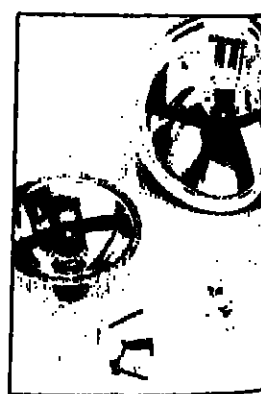
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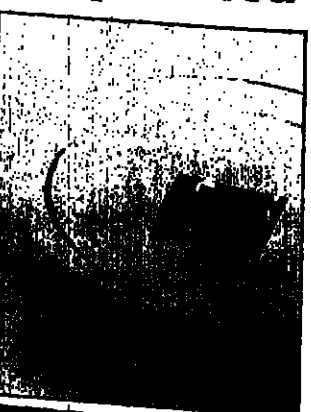
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Steel furniture

WELL-established already in precast concrete street furniture, Townscape Products is making its presence felt now in steel. In a new 16-page colour brochure its formidable product range is set out, divided into 10 sections: bollards, barriers, cycle elements, fencing, gates, countryside products, seating, tree grids, paving supports and lighting. Both high quality steel and cast-iron products are included.

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Ceilings

DESIGNED with the architect in mind — a new catalogue has been published by Flairline Ceiling Systems dealing with its Flairline 100 ceiling. This is biased towards application details and other technical data, rather than simple illustrations of completed projects. It demonstrates the flexibility and versatility of this system which is produced to high standards of engineering competence.

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FOURTEEN units make up the five Harmony extract ranges available from Greenwood Airvac Ventilation. All are fully detailed in a new 16-page colour brochure. This publication kicks off with a discussion about the causes of domestic condensation and explains how the Harmony 85HT, 85DHT and 150HT fans, which incorporate humidity sensors, are particularly effective in solving such problems.

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GRIDWELD, a member of the TWIL Group, specialises in the production of gabions and mattress units for earth retaining purposes. These are now detailed in a new eight-page colour brochure, which contains information on gabion wall design and illustrations showing various types of retaining walls and river walls.

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SZERELMEY, the well-known and respected name in building restoration, has published a 32-page colour brochure outlining its work and capabilities. Subjects covered include the decay and maintenance of stone, reconstructed stone as a repair material, terracotta repairs and maintenance, repairs to brickwork, building cleaning and graffiti removal, glass reinforced polyester mouldings, resin injection and painting and decorating.

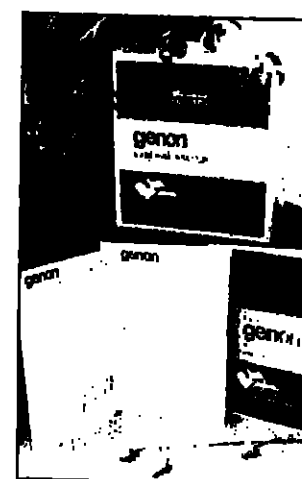
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Technical literature

Wallcoverings

TURNER Wallcoverings has just announced a new edition of its Genon catalogue. Genon wallcoverings are made of fabric-backed vinyl and the new collection reflects the trend towards more interesting colours and surface effects in contract vinyls. There are six realistic horizontal and vertical silk effects in 42 colourways, three Genon classics in four colourways and Undercover wall lining, ideal for lining rough and cracked walls.

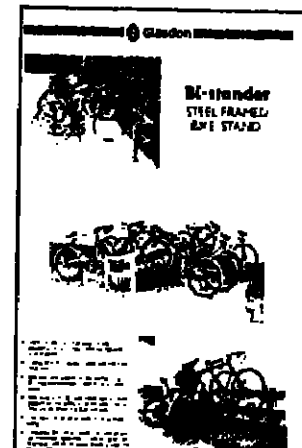
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Additionally, fungicides protect the wood from mould growth. And pigments screen the harmful effects of the sun and ultra-violet light.

Whatever your wood protection needs, Flexarb Joinery Gloss, Timber Coating and Uvitec Clear give you more reliable long-range prospects than conventional coatings.

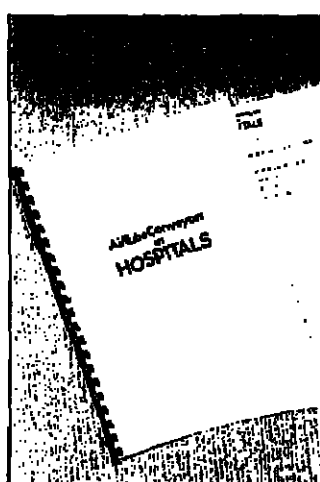
Donald Macpherson. Bringing technology to the surface.

For technical information and illustrated brochure about the Flexarb range write to Donald Macpherson & Co. Ltd., c/o Condor Public Relations Ltd, 299 Oxford Street, London W1R 1LA

Technical literature

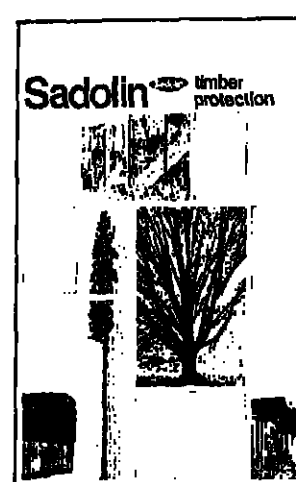
Tube conveyors

HAVING been responsible for many pneumatic tube conveyor systems installed in medical centres and hospitals throughout the UK, Air Tube Conveyors has published a brochure describing the systems available. Pneumatic tube conveyors have proved particularly popular in hospitals where they can speed up the movement of clinical specimens, drugs, paperwork and other items from one department to another.



Timber protection

SADOLIN (UK) has just published a new six-page brochure. Entitled *Shade card* it is designed to be an introduction to Sadolin's recently launched high-performance timber protection products. It provides an at-a-glance colour guide to Classic and Extra water repellent decorative products. In all, 27 translucent matt finishes are included, 12 of which are available in semi-gloss form where a medium-build finish is required.



External light

SWITCHING on automatically when the ambient light falls below a certain level, the Nitelite bulkhead style external light fitting from Peterlee TEE should prove a security benefit by lighting up those dark corners in housing developments. It uses a light-dependent resistor, which activates an electronic circuit and switches on the 40W lamp. This is extinguished once the natural light levels rise. The estimated running cost of one Nitelite is about £10 a year.



This Week's Advertisers

USE EXPRESS ENQUIRY CARD OPPOSITE...

The enquiry card opposite is a simple easy way to obtain information on manufacturers' products or literature in this issue. Postage is FREE and we pass your enquiry on to the manufacturer within 24 hours of receiving it. The number of enquiries and the quality are a barometer for advertisers to gauge how Building Design performs for them. So make sure that any product or service you need information on you use this card.

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ROOFING

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SECURITY

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PLUMBER'S
PIPE DREAM

A dream come true.
Hunter have made Bathroom and WC plumbing easier and faster with the new S200.
Offering a four option waste inlet the S200 can be connected above floor level to WC and Waste Pipes, fitting neatly against walls or snugly into corners, it ensures a secure fit with the minimum of effort.

Good news for everyone in the building industry from this company that's known for its side-ways ideas.

HUNTER
Buildings Products Ltd

Hunter Buildings Products Ltd, 27, Broomfield, Cambridge, CB2 3YQ. Tel: 0223 350001. Fax: 0223 350002.

Flower packs

BORDER Lines, the company which was launched last year, specialises in supplying packet garden borders for busy and experienced gardeners. It has introduced its new brochure and full-colour illustrations. Each of the seven packs contains the best design, a clear planting layout, notes on ground preparation, planting, plant descriptions and instructions on monthly maintenance.

Intruder detector

ULTRASONIC motion detectors are often specified in preference to infra-red and other types of detector in highly sensitive areas. Previous models of ultrasonic devices, however, were prone to tampering and liable to give false alarms. They required backing up by an alternative system. In a new six-page leaflet, Arrowhead Cerberus explains why it believes its US10 detector avoids these problems.

Colour slide

BECAUSE of the huge range of choice offered by the new Formwood Formulus colour range (over 400 1-foot twin-colour combinations are now available) Formwood has produced a colour slide rule to help specifiers see the various effects available. The 22 face colours are printed around cut-outs on the top surface, while the full base colour range appears underneath on the slider. Any one of the twin colour combinations can be aligned.

Surface preparation

IN order to ensure that used I-Tansil and Dow Corning sealants obtain maximum performance, I-Tansil has published a four-page guide to surface preparation. It details surface cleaning measures for different substrates from masonry to untreated wood and recommends the use of degreasing solvents and primers where necessary.

Ceilings

THERMO Acoustic Products has published a new 20-page brochure dealing with its Danum ceiling products. Danum perforated tiles have been designed for use with TAP's suspension system and are supplied in 14 natural finish standard face patterns and five through-colour shades. Special logo tiles can also be supplied on order.

Technical literature

Cladding data

DION Reynolds has added two new sections to its 1985 brochure. Technical Data I covers frames and seals, providing information on frame sections for modular wall paneling and curtain walling, including thermal performance, drainage, structural retention and performance standards. Technical Data II provides information on in-fills and fabrications, including constructions, fixings, insulation, in-fill types and performance.



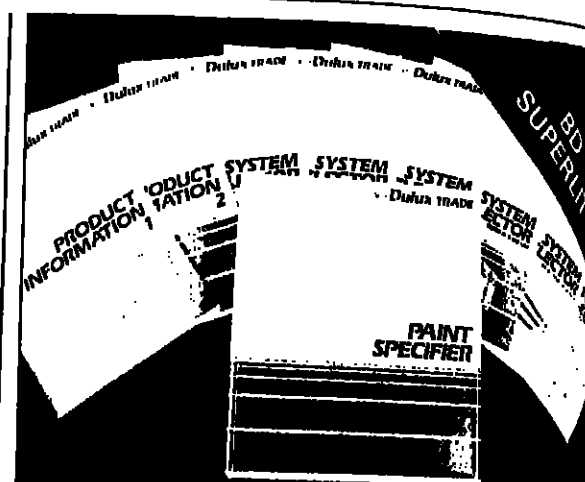
Enter 141 ON EXPRESS ENQUIRY CARD

Textures guide

INTENDED to help the specifier, site manager and the operative understand the intricacies of its textured finishes, Artex's new 32-page guide to site practice includes advice on the choice of products and patterns. High standards of finish, Artex insists, are the result of understanding the broad requirements of the finishes. The effects of climatic and environmental conditions on the performance of the coatings are discussed.



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PAINT SPECIFIER

ICI has turned paint specification on its head by treating the whole matter in a logical way, rather than in the normal conventional and rather muddled manner. In *Paint Specifier*, ICI starts with the job in hand and not the product literature. First you decide on the material and condition of the surface to be painted, turn to the relevant part of a series of booklets, each dealing with a particular substrate, and there under exposure headings you have a menu of paint specifications, assembled in ascending order of durability.

All six substrate booklets, plus

two booklets containing the product information, make *Paint Specifier* a ring binder — an excellent work, and one which helps the specifier to pick his way through the increasing complexities of paint.

Enter 149 ON EXPRESS ENQUIRY CARD

Masonry anchor



DOUBLING as an easy-reference wallchart, the new Tapcon masonry anchor eight-page fold-out brochure from Buildex is full of good illustrations which show how simple the Tapcon is to use. This device cuts its own mating thread and gives consistently high pull-out loads. The brochure also includes the new Condrive 500 driving tools and accessories, as well as comprehensive performance figures and graphs showing pull-out loads.

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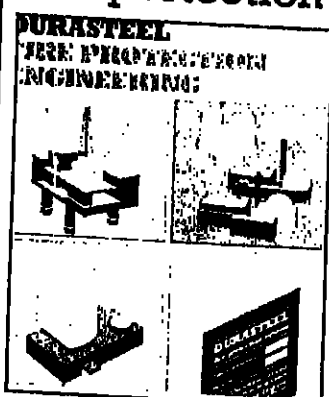
Sports flooring

THERE are six floors offered in the Altro Puckage, four of which have been specifically designed for indoor sports. The Altro Assurance scheme, which aims to reassure those concerned with specifier liability, covers all six flooring packages. The diverse requirements of a sports centre flooring need expert advice and Altro's full-colour technical brochure gives details of all four sports centre packages.



Enter 143 ON EXPRESS ENQUIRY CARD

Fire protection



CAPE Durasteel has produced a new 48-page Fire Protection Engineering handbook which consists of an extensive review and update of its previous publication. The handbook comes complete with an eight-page leaflet insert. This is a summary of the extensive list of test certificates and acceptance which Cape Durasteel's fire protection products, such as fire doors, fire systems and partitions, have secured.

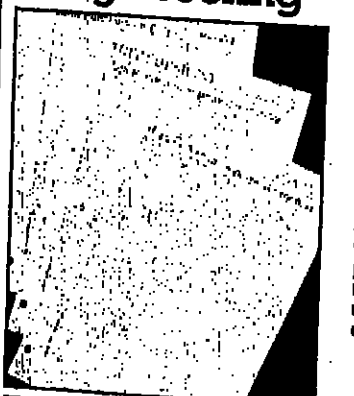
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Pollution control

CONDER Pollution Control has just published a new product folder. For a cleaner tomorrow, together with informative leaflets on four of its major products. These include interceptors, hy-pass interceptors, septic tanks and grease traps. All Conder sewage devices are manufactured to a high standard and are designed for simple and rapid installation by unskilled labour. The devices are backed by a team of technical experts in pollution control.

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Tough roofing



FIVE new grades of Tuff high performance, polyester-based bituminous roofing from Breg Amasco are the subject of five data sheets. Tuff materials consist of two elastomeric grades, containing polyester fibre base and modified bitumen, two high grades which complement the elastomeric membranes, and one GP grade with a glass and polyester base. Tuff roofing materials are used as a two or three-layer waterproofing system and an Agrément certificate covers all grades.

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Dateline

Items for consideration must be received 10 days prior to publication

This week

Monday
The architecture of Michael Szyszkowitz and Karla Kowalski, exhibition of photographs by Ewen and Fiona McLachlan.
Venue: RIAS Gallery, 15 Rutland Square, Edinburgh.
Details: 031-229 7205.

Tuesday
Philip Cox will be talking about his work as part of the Architects and Their Work series organised by the RIBA.
Venue: RIBA, 66 Portland Place, London, W1. 6.15pm.
Cost: Tickets are £1.00 to members and students and £2.00 for visitors.
Details: RIBA Events, 01-580 5533.

Tuesday
Management skills — obtaining results, workshop organised by CTA Services.
Venue: East End House, Coldharbour Lane, Egham, Surrey. 9.30am-5.30pm.
Cost: £88 plus VAT.
Details: Barbara French, CTA Services Ltd., 2-4 Wood Street, Old Town, Swindon, Wilts. Tel: (0793) 610506.

Tuesday
Chicago, lecture by Robert Thorne as part of the "Great 19th century cities" series organised by the Victorian Society.
Venue: Leighton House, London W4.
Details: 01-994 1019.

Wednesday — July 19
Exhibition of European architectural drawings.
Venue: Stubbs Books and Prints Inc, 28 East 18th Street, New York.
Details: 01-637 1022.

Wednesday — May 1
The evolution of the window, exhibition designed by the Terry Farrell Partnership.
Venue: Building Centre, 26 Store Street, London, W1.
Details: Diana Hunt, 01-637 1022 or Charles Brooking on 0483 504555.

Wednesday
Australian architecture, talk discussing his own work by Philip Cox, organised by the RIBA.
Venue: Poole Arts Centre, Poole, Dorset.
Details: (0202) 622 447.

Wednesday
Urban design in context, talk by Graham King organised by the Urban Design Group.
Venue: Polytechnic of Central London, London W1. 6pm.
Details: Lawrence Revill, 01-226 1234 (ext 3270).

Wednesday
The Channel tunnel: what are the opportunities for property development? conference.
Venue: Park Lane Hotel, London W1.
Cost: £140 plus VAT.
Details: 01-935 2382.

Wednesday
Rural forum: planning for gypsies and other travellers, course organised by Oxford Polytechnic faculty of architecture, planning and estate management.
Venue: Lains Barn, Wantage, Oxon.
Cost: £15. Applications by April 7.
Details: Carol Tidbury, (0865) 64777.

Wednesday
Special general meeting on education, organised by the RIBA.
Venue: RIBA, London W1.
Details: 01-580 5533.

Wednesday — Friday
Rural forum 1986, organised by Oxford Polytechnic, Faculty of Architecture, Planning and Estate Management.
Details: Carol Tidbury, Short Course Unit, (0865) 60035.

Wednesday — Thursday
Planning, design and housing development, seminar organised by the School for Advanced Urban Studies, University of Bristol.
Venue: University of Bristol, Bristol.
Details: Courses Secretary, University of Bristol, School for Advanced Urban Studies, Rodney Lodge, Orange Road, Bristol BS8 8EA. Tel: 0272 741 117.

Wednesday
New horizons in design office practice conference.
Venue: Golden Valley Hotel, Cheltenham, Glos.
Cost: £98 plus VAT.
Details: (0903) 65405.



Tuesday, April 24 — Thursday April 24
April exhibition of WORKS 3 featuring the engineering design achievements of Sir Owen Williams (Boots building, Nottingham above).
Venue: Architectural Association School of Architecture, London, WC1. Details: 01-636 0974.

Wednesday
Urban design in context, lecture by Graham King organised by the Urban Design Group.
Venue: Polytechnic of Central London, London NW1. 6.15pm.
Details: Lawrence Revill, 01-226 1234 (ext 3270).

Wednesday
Heating systems — their development and control: part 1 — conventional boilers, condensing boilers, combination boilers, seminar organised by the Energy Efficiency Centre as part of its "Energy efficiency measures in housing and other buildings" series.
Venue: Building Centre, London WC1.
Details: 01-637 1022.

Thursday
Improvement of tourist and leisure attractions, seminar organised by Andrew Thorburn Associates.
Venue: Blenheim Palace, Woodstock, Oxfordshire. 10am-4.30pm.
Cost: £83 plus VAT.
Details: Andrew Thorburn Associates, Hyde Manor, Kingston, Lewes, East Sussex. Tel: (0273) 476 019.

Thursday
Architecture, urban design and landscape, presidential reception lecture by John Whalley, organised by the East Midlands Landscape Group.
Venue: Lockington Hall, Kegworth.

Thursday
Blocks and blockwork, course organised by CTA Services Ltd.
Venue: Englemere, Kings Ride, Ascot, Berkshire, SL5 8BJ.
Cost: £68 plus VAT.
Details: Barbara French, CTA Services Ltd., 2-4 Wood Street, Old Town, Swindon, Wilts. Tel: (0793) 610 506.

Thursday — Sunday
The Plymouth Project "Landscape for Architects" course organised by Plymouth Polytechnic.
Venue: Darrington Hall, Totnes, Devon.
Cost: £220.
Details: Diana Lavers, The Plymouth Projects, School of Architecture, Plymouth Polytechnic, Hoe Centre, Nott Street, Plymouth, (0752) 264 645.

Friday
The M25: planning, development and transport course.
Venue: Oxford Polytechnic, Headington, Oxford.
Cost: £30. Applications by April 7.
Details: Carol Tidbury, (0865) 64777.

Friday
The transfer of housing management functions, seminar organised by the Housing Centre Trust.
Venue: The Geological Society, Burlington House, Piccadilly, London W1. 10am-4.15pm.
Cost: Members £35 plus VAT, non members £40 plus VAT, students £18 plus VAT.
Details: Housing Centre Trust, 33 Alfred Place, London, WC1. Tel: 01-637 4202.

Friday
Integrated teaching and learning, conference organised by Birmingham Polytechnic.
Venue: Birmingham Polytechnic.
Details: 021-356 9193.

Thursday
Whining planning appeals, seminar organised by Legal Studies and Services Ltd.
Venue: Cavendish Conference Centre, 20 Duchess Mews, London W1.
Cost: £165 plus VAT.

Saturday
Icon and revolution, political and social themes in German art, 1918-1933, exhibition.
Venue: Milton Keynes Exhibition Gallery, 555 Silbury Boulevard, Milton Keynes, Central Milton Keynes.
Details: Lucinda Bredin, Milton Keynes 605 536.

Exhibitions

April 26-June 14
George Heywood Summer (1853-1940).
Venue: Cheltenham Museum & Art Gallery, Monday-Saturday, 10am-5pm.
Details: (0242) 37431.

February 20-April 27
Art and time — exploring time and motion in modern art, exhibition.
Venue: Barbican Art Gallery, Barbican Centre, London, EC2.
Open: Tuesday-Saturday 10am-6.45pm, Sundays and Bank Holidays noon-5.45pm, closed Mondays except Bank Holidays.
Cost: Adults £1.50, children 75p, students, caps, registered disabled and unemployed 75p.
Details: 01-638 4141.

Until April 27
The architecture of Adolf Loos, exhibition organised by the Arts Council.
Venue: Third Eye Centre, Glasgow.
Details: 01-629 9495.

Until April 27
Antidotes to madness, exhibition.
Venue: Riverside Studios, Crisp Road, Hammersmith, London W6.
Tuesday-Sunday 12-8pm.
Details: 01-734 2251.

April 27-29
Top drawer, summer gift exhibition for trade buyers.
Venue: Kensington Exhibition Centre, London W8.
Details: 01-734 8200.

April 28-May 2
Design for Industry Exhibitions and receptions for Industry year.
Venue: Royal Institute of British Architects (Wales).
Details: Don Snow (0222) 561 124.

Until May 2
Constellations works in glass and metals, exhibition of the work of Ray King.
Venue: RIBA, 66 Portland Place, London W1.
Details: 01-580 5533.

Until April 18
Working with light, exhibition of contemporary stained glass in architecture.
Venue: RIBA, 66 Portland Place, London W1.
Details: 01-607 9191.

Subscription details

Building Design is published weekly and sent free of charge to registered architects working in the UK and selected members of allied trades. Subscription rates: one year £30, overseas \$80, single copies 60p. Orders to: Subscription Dept, Morgan Grampian (Construction Press) Ltd, Morgan Grampian House, Calderwood St, London SE18 6QH (01-855 7777).

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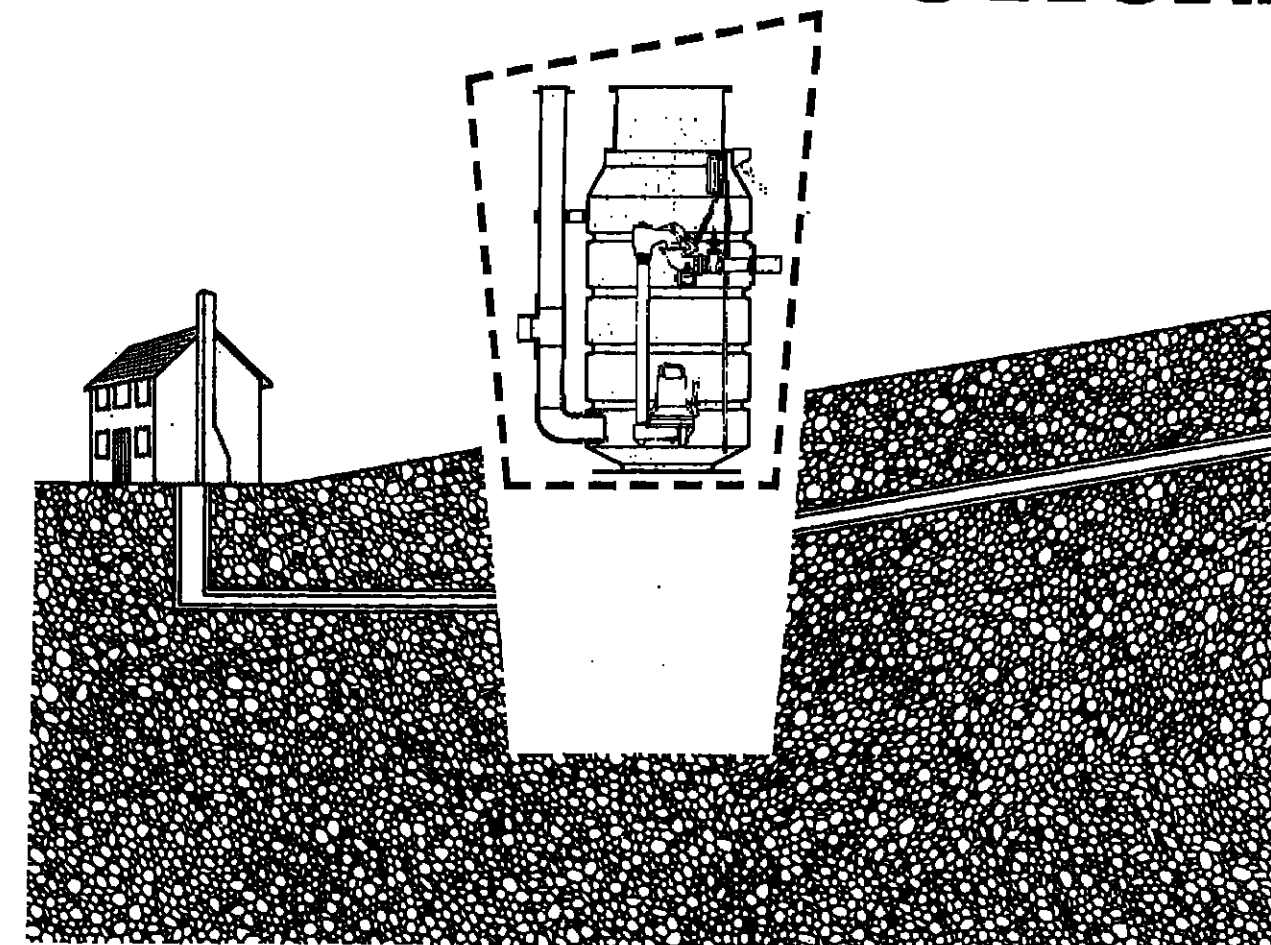
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Entries should be sent to Building Design Free Classified Service, 30, Calderwood Street, London SE18 6QH. Entries can only be accepted on the classified service form which is included in each issue. Rates for commercial advertisements will be supplied on request.

Building Design provides this free service to all its registered readers. This service is for individuals advertising in a personal capacity. AND NOT COMPANIES. Readers are advised to satisfy themselves as to the suitability of services and items offered. Building Design reserves the absolute right to amend any advertisement at the Editor's discretion.

Accommodation

FARMHOUSE, sleep 6/7. Penobscottian coast National Park. 1/2 mile coastline, 5 miles to Dids. Beautiful safe sandy beaches. To let in Aug (August booked). S.A.E. Mrs. David Jones, Gurney View, Dolgellau, Gwynedd or phone 0341 422385.

DEVON, Mid Devon farmhouse, 17 miles Exeter. 3 double bedrooms, sitting room, dining room, etc. All electric, no meters, everything provided, except linen. Garden, swimming pool, tennis, tennis courts, basketball, stage. Well equipped. From £35 p.w. Dates telephone 01-248 4803.

SOUTH OF FRANCE, Crail Valmer, Mediterranean apartment. 2 Super views, swimming pool, tennis, courts, basketball, stage. Well equipped. From £35 p.w. M. Jordan, Tautou, Montargis, St. Aubert, 47000, France. Tel: 010 33 1 77 1420.

MOJACAR AREA, Costa Del Mar, Spain. 2 bedroom town house to let in Gernache (Fishing village next to Mojaca). Ideally suited for family holidays on the sandy beach and 500yds from village. Available mid Oct. From £20 p.w. Help given with flights and car hire. Ring 07458 4645 for details.



SPAIN, COSTA BLANCA, Architects own 'Bou' garden apartment with terrace, swimming pool, and parking. Newly furnished, sleeps 3. Short walk to shops, restaurants and beach. Good surrounding views of sea and mountains. Close to delightful hill town of Ales. Immediately available until July at £200 for 4 months or £700 for 3 months. Tel: St. Albans 33368.

CORNISH COAST, Portlenn, St. Agnes. Architects new bachelors end of terrace holiday cottage in magnificent position, two minutes from level with sea, village shops and three pubs. Two bedrooms, sleep four, sea views, colour TV, garden, private parking, full economy seven heating. Sorry no pets. Fully equipped. Tel: 01852 1802 (evenings).

WANTED, To rent on 12/15 month lease furnished cottage/period town house. Three bedrooms plus bathroom. Quiet location preferred in the Marlborough White area. Tel: 01-778 9585.

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SOUTH WEST newly registered architect with 3 1/2 years experience and wishing to expand the practice seeks a position in South/South West England. Tel: 01-564 1442.

ARCHITECT/BUILDING surveyor with extremely wide experience in all aspects of

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ARCHITECT with own practice in West London, at present with reduced workload, offers services based on 35 years broad experience. Design, presentation and working drawings, surveys etc undertaken on hourly rate or lump sum basis. Tel: 01-894 3485.

SUBSEX, architect, extensive experience, own base offers assistance to colleagues on design and complete working drawing programmes. Agreed fee or hourly basis. Brian Grayson, Eastbourne (0438) 2408.

EX-STUDENT with B/Tec Diploma in building studies and B/Tec diploma in civil engineering studies. Requires a full-time position as a trainee architect or architectural assistant/technician in London, Essex, Hertfordshire or Kent. Also won award for drawing. Please telephone 01 555 3625 evenings or Sundays.

LAND SURVEYOR, complete surveys levelling, drainage, for fast paced service. Please telephone 048 622 481.

CHARTERED QUANTITY SURVEYOR offers services to architects, engineers. Local authorities etc. Preparation of detailed specifications, bills of quantities. All post contract Quantity Surveying and final accounts. Preferable within 40 miles radius.

of York. For further details telephone 0304 63769.

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SENIOR HOSPITAL planner (architectural) current commitment nearing completion. Available for overseas (married status) contract or position with London based practice from 1st May. Please ring 01 851 2408 evenings or weekends for further details.

FEMALE seeks employment in professional office Admin./PA role with w/p. 20 miles radius Camberley. Tel: 01 833 7038 or 0276 21363.

CHARTERED QUANTITY SURVEYOR offers services to architects, engineers, local authorities etc. Preparation of detailed specifications, bills of quantities. All post contract Quantity Surveying and final accounts. Preferable within 40 miles radius.

quantity surveys, commercial, residential, contractors, etc. Preliminary surveys, specifications, bills of quantities, interior valuations. Final accounts. Office located East London. Telephone 0783 41188.

COMPETENT assistant architect with commendable 1988, 1989, 1990 previous experience and 10 years full-time position from August 1991. Friendly Design concept with scope for future advancement. Please send CV to: 01 895 3333.

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To place your advertisement Telephone 01-855 7777 ext. 453 or 9004 telex (no 896238) or write to: Paul Nudds Building Design Classified, 30 Calderwood Street, London SE18 6QH. Published Friday. Latest copy date by post Wednesday prior to publication, or by telephone up until 4.30 pm.

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Please send CV, stating salary required to: S. M. Patel - Architect, 49 Bodley Road, New Malden, Surrey KT3 5AD. Tel: 01-449 6838.

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exciting projects in our newly refurbished offices
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Chris Edmond Associates
Architects & Interior Designers
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Experienced RUCAPS user
We are looking for an experienced RUCAPS user with flair and imagination, to join our rapidly expanding computer aided design team.
We handle everything from working drawings to 3D perspectives and promotional graphics.
We've grown phenomenally in the past decade by being good, efficient and effective. We have a reputation for good design tempered with commercial realism.
We recently completed the new headquarters building for Blue Circle at Aldermaston and we're working on the £68 million redevelopment of Heathrow's Terminal 3. Our work includes city office developments, sheltered housing, hi-tech campus schemes, factories and private health care centres. And we win design awards.
If you're looking for an opportunity to develop a wider range of CAD skills, we can offer a highly stimulating working environment and an attractive salary.
Contact Richard Atkinson—
Divisional Director, Computer Services.

ARCHITECTS
as a result of practice re-organisation Burgess & Partners require Architects with 3 to 5 years post graduate experience to work on a varied and expanding workload.
Candidates should have proven design ability and be capable of taking responsibility and initiative on both large and small projects.
Please reply with full C.V. to:
Sally Evans
Burgess and Partners
Castle Buildings
Womanby Street
Cardiff CF1 3RG

McCarthy & Stone plc
McCarthy & Stone plc is the established market leader in the design, construction and management of private sector sheltered housing for the elderly.
ARCHITECT
Altrincham
Our Northern Regional office requires an architect to join our Architects Department.
Applicants should be between 26 and 35 with the relevant experience and committed to providing excellent housing. The position offers an attractive salary and benefits including a company car.
Application forms are available from Graham I. Day, R.I.B.A. Regional Architect, McCarthy & Stone (Developments) Ltd, Hartington House, Balfour Road, Hartington Road, Broadheath, Altrincham. Tel: 061 941 6266.

ARCHITECTS & TECHNICIANS
for
CITY OF LONDON
Required with proven practical and design ability for a range of exciting housing and commercial projects. Rush your exciting CV to: 23 College Hill, London EC1.
Previous applicants need not apply.

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We aim to:
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Please write or telephone:
David Baker RIBA,
David Baker Architects, The Architecture Shop,
5 Lyttelton Road, London N8.
(01-458 8384)

SARGENT & POTIRIADIS ARCHITECTS & LEISURE PLANNERS
require
Project Architect
and STUDENTS with part II are needed for a £3 million hotel and leisure complex.
Please apply with C.V. to:
Sargent & Potiriadis
Architects & Leisure Planners
5 Dryden Street
Covent Garden
London WC2E 9NW
Peter Sargent & Mark Potiriadis will meet all short listed applicants on the 22nd April 1986.

INTERIOR DESIGNERS
We are the largest space planning and design practice in Britain, with offices in Uxbridge and the West End. We are now on the look-out for additional talented interior designers.
We need people who are creative, with sound technical skills and articulate in both line and word. We have vacancies for designers at all levels, although a minimum of three years' experience is essential. Ability to work as part of a team will be very important.
We offer a negotiable salary, generous benefits and the opportunity to build a career with a dynamic, growing company.
Please write in confidence enclosing a full CV to Andrew Harding, Design Controller.
Space Planning Services Limited
Western House Uxbridge Road
Hillingdon Middlesex UB10 0LY
Telephone 01-573 2271

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RECRUITMENT CONSULTANTS
This specialist practice seeks an experienced architect to work on commercial projects for residential developments. Excellent career prospects.
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PRIVATE SECTOR APPOINTMENTS

Architectural Manager

Housing/Commercial Development
to c. £15,000 + Car — West of London

Our client is a successful expanding property developer who are active in the residential and commercial sectors. As a result of their steady expansion over the last 3 years the need to appoint a No. 2 to the Architectural Director has arisen.

Experience of a developer's environment. The ability to squeeze the most commercial potential from a given site and still maintain aesthetic appeal with a pragmatic project management approach are those skills sought by the client.

We have prepared a comprehensive job specification and client profile which we shall be pleased to send to suitably experienced candidates. In the first instance, please phone Alan Donnelly on 01-524-1044 quoting reference 943FT, or write in confidence to Trojan Management Search, Forest House, 166-168 Station Road, Chingford, London E4 6AN.

SPECIAL PROJECTS DESIGNER

A vacancy exists for an assistant to work closely with the Special Projects Manager.

Applicants should have a sound knowledge of building construction and be a member of SAAT or have a similar qualification. A high standard of drawing and illustrating ability is required. Duties will include preparing specifications, researching building products, controlling construction and site costs. A flair for interior design would be a distinct advantage but the ability to advise on all aspects of projects, which include high quality offices and residences, from conception to completion, is essential.

An attractive salary, company car, together with other benefits, will be available to the successful applicant.

Apply in writing with a full CV to:

J. Stevens
Special Projects Manager
St. Martins Property Corporation Ltd
Adelaide House
London Bridge EC4R 9DT

VAT ON ADVERTISEMENTS

Value Added Tax will be chargeable at the standard rate (18%) on all advertisements. This tax can be reclaimed by all VAT registered companies from H.M. Customs and Excise.

LECTURESHIPS IN ARCHITECTURE

The Queen's University of Belfast
Applications are invited for a senior lectureship and a lectureship in the Department of Architecture, tenable from 1 September 1986 or such other date as may be arranged. The persons appointed will be expected to take an active part in teaching, practical work and research relevant to their subject. Applicants should preferably possess a good degree or diploma and a professional qualification in architecture and should be interested in the teaching of design. For one of the posts applicants should be prepared to specialise in Advanced Construction Technology.
Salary scale for the senior post is £14,871-£18,697 with contributory pension rights under USS, initial placing depending on experience and qualifications. Appointment to the other lectureship will be made initially at one of the first four points on the scale for lecturers £8,093, £8,505, £9,000, £9,495 according to age, rising to £15,709 with USS and will be subject to a period of probation of up to three years.
Further particulars may be obtained from the Personnel Officer, The Queen's University of Belfast, BT7 1NN, Northern Ireland. Closing date: 30 April 1986. (Please quote Ref. 84/80).

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Leading exponents of advanced industrial buildings seek talented & dedicated

ARCHITECTS & TECHNICIANS

to enlarge and strengthen their enthusiastic team to handle an increasing workload.

If you would like to be considered for a position on the 'leading edge' please reply with CV to:

Miss CLAUDINE MURPHY,
A. B. WATERS & PARTNERS,
GLEN HOUSE,
125 OLD BROMPTON ROAD,
LONDON SW7 3RP.

PUBLIC SECTOR

BOROUGH OF BARROW IN FURNESS ARCHITECTS DEPARTMENT

Architect

Salary up to £12,168

Applications are invited from Architects with a positive view of the public sector, good design skills and the confidence to take initiatives in a small busy office. Barrow is a progressive industrial town in an attractive setting.

The postholder should be a qualified Architect with several years' experience following registration with A.R.C.U.K. Recent experience on an urban housing programme would be an advantage.

Full removal expenses and a disturbance allowance will be paid in appropriate cases. The terms and conditions of service will be those applicable to Local Government Officers.

Application forms and further details are available from the Personnel and Management Services Office, Town Hall, Barrow-in-Furness or Tel Barrow (0228) 2500 (Ext 247). Closing Date: Wednesday 30.4.86.



NATIONAL BUILDING AGENCY LTD.
An Ghnifmhairneach Foirgníoch
Náisiúnta Teoranta

ARCHITECT/URBAN DESIGNER

based in Dublin

Applications are invited from suitably qualified and experienced persons for the above position.
Interested applicants should apply in writing with full CV to the Secretary, National Building Agency Ltd., Richmond Avenue South, Dublin 8, Ireland, before Friday, 2nd May 1986.
It is essential to have a degree or equivalent in Architecture or a recognised diploma in Urban Design.
Salary negotiable.

Development Department

Landscape Assistant/Technician

£6,243-£9,390 p.a. inclusive — Casual User Car Allowance

Applications are invited from suitably qualified persons for the above post which is within the Architectural Division of the Department of Development and which is for a year's duration in the first instance, but may be extended. Applicants should have the minimum qualification of a degree in Landscape Architecture or have passed Part I of the Landscape Institute Examinations.

The successful applicant will be required to assist the Principal Landscape Architect in a wide range of landscape work which includes Schools, Housing and Social Services Developments, Highway and Environmental Improvement schemes and also advice on Development Control matters, and will have specific responsibility for the development of sketch designs, working drawings and specifications together with the supervision of work on site.

Please quote ref: N7588.
Application form and further details from Recruitment Officer, Personnel Department, Town Hall, Forest Road, London E17 4JF. Telephone: 01-531 8889 — 24-hour answering service.
Closing date: 25th April 1986.

AN EQUAL OPPORTUNITY EMPLOYER
Applicants are considered for their suitability for the post regardless of disability, sex, race and marital status



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PUBLIC SECTOR APPOINTMENTS

SURREY HEATH BOROUGH COUNCIL

ARCHITECTURAL ASSISTANT

Scale 5 £8133-£8910 p.a. inclusive

An opportunity exists to join a team presently involved in the preparation of production for attractive small scale residential developments both of infill and redevelopment content, together with buildings for recreational/leisure sites.

The vacancy is based within our Architects Section at Camberley and is for an initial 2 year period.

If you feel you have the qualifications and experience to make a practical contribution towards the success of such schemes we would like to hear from you.

We believe that a sound knowledge of building construction, the ability to produce working drawings and details is essential, and that an appropriate qualification such as RIBA Part I/Part II or equivalent is desirable.

The post attracts a casual user car allowance, flexible working hours, based on a 37 hour week, and 30 days leave per year. Relocation allowances will be paid in approved circumstances.

If you would like an application form and further details please write to the Personnel Office at Bagshot Manor, Green Lane, Bagshot, Surrey GU19 5NN, or telephone Bagshot (0276) 72394, extension 53.

DEVELOPMENT DEPARTMENT

A major new initiative in property management

Architect/Surveyor

Grade PO2A

Salary £14,025-£15,111 p.a. plus £1,138 L.W. and supplements

With our large property holding of over 500 buildings, other than housing, adaptation and improvement is vital if resources are to be efficiently used and client requirements effectively met.

The Council has recently made a major financial commitment to such a strategic approach and we are therefore looking for an experienced professional to manage this exciting new initiative and ensure that our considerable investment in our building stock is effectively planned. Your job will be to develop our property data base and co-ordinate all adaptations and improvements to our existing property. You should have a wide experience of building and a particular interest in improvement and adaptation together with a logical and systematic approach to problem solving.

You must be qualified to either RIBA Part III or RICS Part III, or have a minimum of ten years practical experience with some of it on large and complex projects, together with familiarity with Building Regulations and forms of building contracts. You must be able to initiate and maintain a good relationship with Clients; be capable of managing architectural and surveying staff and ensure that projects are designed, programmed and cost controlled within the client's brief.

Application forms and job descriptions from the Personnel Division Room 1, Broad Town Hall Annex, Kings Drive, Wembley, Middlesex HA9 9BR returnable with May 1986 telephone 01 903 0371 (24 hour Answerphone service).
Reference number D/370 must be quoted.

London Borough of BRENT
Brent is an Equal Opportunity Employer
Job seekers welcome

WEST MIDLANDS REGIONAL HEALTH AUTHORITY RECENTLY QUALIFIED ARCHITECT

We require another recently qualified, registered architect, to join one of the largest health regions in the country with an investment plan of £250m over the next ten years.

The Regional Architect's Division is responsible for the design of NHS buildings throughout the counties of West Midlands, Shropshire, Warwickshire, Staffordshire and Hereford/Worcester. The in-house architect's Design Unit deals with all types of health service buildings; residential property up to whole hospitals including operating theatres, treatment/diagnostic facilities, wards, kitchens, laboratories, workshops, stores, etc. Contract size varies up to about £20m for whole hospitals. The office employs some twenty-five professional and technical staff with an annual average certification of about £4m. Work placed with private architectural practices is dealt with by Planning Units separately from the in-house work.

Working within a small team designing major new hospitals and single department additions on existing sites, you will be expected to develop good design expertise in conjunction with medical and nursing professions to create an environment assuring to patients and helpful to staff.

Opportunities exist to receive training in computer aided design techniques using the three dimensional ACROFOLUS system. We are offering a salary commensurate with 10,051 p.a. and rising on an incremental scale to £19,528 p.a. Benefits include a congenial working environment at our headquarters offices in Edgobaston, Birmingham flexible working hours and staff restaurant. Mortgage allowance is paid for use of private motor cars on official business. Annual leave allowance is 30 days.

This is a rewarding and challenging opportunity for anyone with initiative and able to work with minimum supervision.

Application form and job description are available from (quoting ref. 86/771) to:
Personnel Division
West Midlands Regional Health Authority
First Floor, Cumberland House
200 Broad Street, Birmingham B15 1SW
Telephone: 01-443 5781 Ext. 41
Closing date for the receipt of completed application forms is 2nd May 1986

The W.M.R.H.A. is an equal opportunities employer.

SENIOR ARCHITECT

ALDWYCH

Salary Range: up to £15,000

The Architectural Services Manager requires senior job architects for key projects, including station modernisation work.

These posts call for qualified architects, preferably with a degree or diploma in Architecture, who can demonstrate a very high standard of design ability and be capable of taking responsibility for running large projects from inception to completion.

Applicants must have a proven track record in carrying out major projects over a minimum period of five years.

Among other benefits we offer FREE TRAVEL on all London Transport services and quarter rate travel on British Rail for you and your family.

LONDON REGIONAL TRANSPORT

Applicants should phone Jane Cakebread on 01-227 3655 or write to her at Central Personnel, London Regional Transport, 55 Broadway, London, SW1 quoting Ref No CDV 7206/E.

DEPARTMENT OF ARCHITECTURE INTERIOR DESIGNER (Temporary appointment) Scale 4/6 (£6,900-£9,591)

Applications invited for this temporary appointment during the maternity leave of the present postholder.

The post requires a person with flair and initiative together with technical ability and practical experience of managing interior design contracts on site.

Applicants must have one of the following qualifications or equivalent: B.A. Hons, or Diploma in Art (Scotland), S.I.A.D. Diploma Member.

A Union Membership Agreement is in operation and applies to this post.

Application forms, which must be returned by Monday, 28th April, 1986, and further particulars from the County Architect, County Hall, Durham DH1 6UH or telephone Mrs. White, Durham 64411, Ext. 2791.

P. BENWELL County Architect
Durham County Council is an equal opportunity employer.



MID BEDFORDSHIRE DISTRICT COUNCIL TECHNICAL SERVICES DEPARTMENT (based at Biggleswade)

a) Are you a CHARTERED SURVEYOR with Public Service experience who is looking for an opportunity to demonstrate your skills.

QUANTITY SURVEYOR

Salary £12,885-£14,025 + Essential User Car Allowance

Areas of Responsibility:
1) Supervision and Control of the Quantity Surveying Section.
2) Attendance at appropriate meetings and working parties.
3) To carry out valuations of properties.

b) SENIOR QUANTITY SURVEYING ASSISTANT

£9,975-£11,604 + Essential User Car Allowance

Areas of Responsibility:
1) Supervision and offering assistance to other staff.
2) Site measurements and valuations for interim certificates.
3) Arranging certificates for payment.

Candidates must have at least 5 years relevant experience, be suitably qualified and capable of working with minimal supervision and used to offering assistance to other staff.

Generous conditions of service will apply to both posts, including:
Full removal expenses, up to 75% of legal and estate agent's fees and flexible working hours. Temporary housing/mortgage facilities may be available.
For further information and application form contact:
Personnel Officer
"The Limes"
12 Dunstable Street
Amphill, Beds.
Telephone: Amphill 409051 or
after hours (6 pm to 9 pm) on Bedford 49803
Closing date for applications is 23th April 1986

Engineer and Surveyors Department TEMPORARY ARCHITECTURAL ASSISTANT/VACANTIONAL STUDENT

Salary: £4,773

Applications are invited from students currently undertaking a degree course in Architecture for temporary vocational employment in an Architects drawing office. This temporary post will provide opportunities for a student to gain experience in a design office.



Application forms and job descriptions are available from the Personnel and Management Services Officer, by telephoning DAVENTRY 71100 by 2nd May 1986.

PLANNING DEPARTMENT CONSERVATION PLANNING OFFICER

Salary £10,950-£11,604 p.a. + relocation + casual user car allowance

Lewes District is an area of contrasts which includes the nationally important historic County Town of Lewes, 24 other conservation areas (mainly villages), Newhaven port, the growing seaside residential towns of Seaford and Paeahaven, and areas of Heritage Coast and Outstanding Natural Beauty.

A vacancy has arisen for an enthusiastic person who possesses an architectural qualification, join the small, busy, Policy and Design team. Duties will include:

- * Advice on design matters relating to development proposals affecting historic and other environmentally sensitive areas.
- * Assessment of applications for Town scheme and Listed Building grant.
- * Design input for local plans, development briefs and environmental improvement schemes.

Applicants should have experience with historic buildings, and ability to provide advice on general design problems relating to individual buildings and estate layouts in historic and contemporary surroundings.

If you would like the challenge of reconciling the pressures for growth with sensitive urban and rural landscape, contact Miss S. Marshall, Tel: Lewes 471600 Ext 274 for informal discussion. For job descriptions and application form please telephone: Lewes 471600 Ext 313 (24 hour answering service).
Closing date 28th April 1986

Lewes District Council
Personnel Department
Council Offices
187 High Street
Lewes
East Sussex
BN7 2DE



As part of the City Council's commitment to an Equal Opportunity Policy, applications are welcome from people regardless of marital status, sex, race, disability or sexual orientation.

City Architect's Team Leader, Clerk of Works (2 posts)

Salary £9875 - £10838
Required to control and lead one of two teams of Clerks of Works engaged on the on-site supervision of a wide range of building projects.

Architectural Assistant/Architect (2 posts)

Salary £7820 - £10838
Required to work in either of the two groups dealing with:
a) New build housing/environmental works
b) General architecture - a range of building types including a new leisure centre, neighbourhood centres and factories.
Applicants must have at least RIBA Part II or exemption. Salary placement will be according to qualifications and experience.

Clerk of Works

Salary £7820 - £8897
Responsible for on site supervision of building projects including environmental works modernisation and improvement of existing dwellings by private contractors.
Applicants for the Clerk of Works and Team Leader Clerk of Works posts must have served a building trade apprenticeship and have experience as a general supervisor, be conversant with Building Regulations and have own transport.
Team Leader candidates must also have experience as a Clerk of Works or Site Agent/Contracts Manager, and be able to advise on all practical aspects of construction and site operations.

Where relocation is necessary, expenses to a maximum of £2360 plus approved removal costs, together with assistance with temporary housing accommodation, are available.
Application form (returnable by 25th April 1986 for all posts) and further details from Director of Personnel and Management Services, New Walk Centre, Welford Place, Leicester LE1 6ZG. Tel (0533) 649222 ext 7098.

...working for Leicester